

+ } Passenger Action: Not The New Rush
The Exiles Puts A Native Face On L.A.
Spyder Yardley-Jones: Swastikas And Dioramas
A Modest Proposal Regarding Panhandlers



CORALINE

NEIL GAIMAN TALKS ABOUT LOVE, NIGHTMARES,
AND THE CREATION OF AN INSTANT FANTASY CLASSIC

FEBRUARY 5, 2009
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EDMONTON'S FAVOURITE SOURCE OF OTHER MOTHERS

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MARLISS WEBER ON THREE MO' TENORS | PAGE 29

“ FRANKLY, I'VE RARELY SEEN ANYTHING SO OFFENSIVE

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22 **CORALINE**
Neil Gaiman talks about love,
nightmares, and the creation of
an instant fantasy classic.

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cjsr PROGRAM SCHEDULE

FEBRUARY 2009

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM BBC WORLD SERVICE BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm.					BBC World Service New Show TBA	GET YOUR JAMMIES ON Mark
7AM 22 AND 50 SONGS Melanie	7AM MAKIN' WHOOPEE Chad & Colin	7AM CLOCKWORK ORANGE JUICE Moose Brothers	7AM FULL ENGLISH BREAKFAST Peter Chapman	7AM A GREAT FACE FOR RADIO Kevin	7AM SEÑOR BLUES Cassini	JM
8AM-11AM FOURRE TOUT avec Chantal	8AM PUTER IN D FOR DANGLE June R	8AM DUSTKICKIN' AND RAILROADED Jay & Bobbi R	9AM FAMOUS LAST WORDS Sarah and Tish	9AM ACIMOWIN Phoenix	9AM MUSICA NOVA Robin	8AM-10AM TURKISH PROGRAM
11AM FR	11AM GET SOME WEST Babe Lloyd	11AM THE IPSO FACTORY Buster Friendly	11AM-1130PM WORDS ON RADIO Literary Arts	11AM-1PM HEAVY METAL LUNCHBOX Sam Power & Metal Phil	11AM-1PM ALTERNATIVE RADIO Progressive Lectures	11AM RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL
1PM THE RHYTHM METHOD Dwayne	1PM KILL EM' ALL Kathy	1PM LET'S GET BAKED Vegan Baking Show	1PM THE ECLECTIC COMPANY Vicky, Thomas & James North	1PM FAKE IT TILL YA MAKE IT Laura & Sarah	1PM RESISTANCE Dave & Lex	1PM NE
3PM RANSOM RADIO Craig D & Clint	3PM DIMESTORE COWBOY Rachelle	3PM REAL TALK Mike Deane	3PM 20th CENTURY The Charles Dickens Experience	3PM HIT AND RUN RADIO Jay & Olga	3PM 25 TO LIFE Andy & Aaron SZ	2PM RAGAS & RHYTHMS Imran and Janine
5PM DEMOCRACY NOW! Alternative News	5PM TERRA INFORMA Environmental News	5PM ASTERISK Aaron and Sam	5PM ALERT-NEWS	5PM MOVING RADIO Film & Video	5PM TRAINING SPACE NEW DJs FINDING THEIR FEET	4PM VOICE OF ERITREA
6PM BORROWED TUNES Joel	6PM COUNTERSPIN Countering Media Spin	6PM RISE UP: RADIO FREE EDMONTON Alberta Politics	6PM MOCCASIN TELEGRAPH Isabelle	6PM ADAMANT EVE Feminist Radio	6PM CATCH THE BEAT Cam	4PM THE CARRIE SHOW
7PM BÖRSCHT IN SPACE Angela	7PM POWER HOUR Rad Priggner	7PM CALLING ALL BLUES Grant Stovel	7PM PRAIRIE PICKIN' Doug & Rob	7PM Q TRANSMISSIONS Heather and Desiree	7PM EL/HH	4PM THE GREAT BANANA HOAX
8PM BASS CULTURE Mick Sleeper	8PM AURAL GOUT Emmett, James & Quinto	8PM THE SOUNDS OF FOLKWAYS Farmis	8PM ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi	8PM SOUNDS UKRAINIAN Lada	8PM BPM David Stone	4PM SIN FRONTERAS Sergio
9PM FLYING SAUCER ROCK & ROLL Dan Electreau G	9PM NECROTECHS UNITE Shadow	9PM THE SHOE BOX Brian & Pete	9PM CARIBBEAN CONNEXION RG	9PM ELEKTRIK SEX TELEFON Eddie Lunchpail	9PM EL	4PM POLSKIE RADIO Bogdan
10PM BETWEEN YESTERDAY AND TOMORROW Alanna	10PM BRINGIN' IT DOWN Jose, James & Jordan P	10PM THE EROTIC DANCER'S GUIDE TO FINE MUSIC Ai Burant PR	10PM DEPROGRAM Norm NIGHTSHADES with Heather Fix	10PM HOUSE UNDERGROUND FM DJ Xu DB/EL	10PM EI	4PM PO
11PM OTHER PEOPLE'S MUSIC Lawrence	11PM MIKE B MIKE B GO	11PM KAMIKAZE COMEDY Lars & Powerman C	11PM RADIATION RULING THE NATION Matt	11PM PULSE FM MC Deadly & Pale Force DB	11PM AM	4PM ETHIOPIAN BISERAT
12AM EL	12AM ABSTRACT Matt	12AM ELECTRORPROLAPSE DJ Kuch EL	12AM LIQUID CHATTER The Mikes & Sima PI	12AM FRESH TRACKS Mother Peace HH	12AM DB	4PM ARRAGTIDE BEESHA Jaamac S
1AM BBC World Service New Show TBA	1AM LUNCHTIME IN LUXEMBOURG Don and Heather	1AM BBC World Service New Show TBA	1AM NIGHTCRAWLER PRESENTS Dj Nightcrawler and guests M	1AM RADIATION RULING THE NATION Matt	1AM HH	4PM DREAM MACHINE Daniel Buxton EL
2AM-3:30AM EL	2AM BBC World Service New Show TBA	2AM BBC World Service New Show TBA	2AM MIND COMPRESSION DJ McNASTY & Limey HH	2AM MORE METAL AND OTHER ASSORTED LOUD MUSICS Jesse	2AM HH	4PM THE SOUND OF MY OWN VOICE D. Jeffery Buchanan
3AM-5:30AM BBC World Service New Show TBA	3AM-5:30AM BBC World Service New Show TBA	3AM-5:30AM BBC World Service New Show TBA	3AM-5:30AM EVIL PETTING ZOO DXL & Thero HH	3AM-5:30AM MELANCHOLY CACOPHONY Keegan	3AM-5:30AM BBC World Service New Show TBA	

LEGEND All programs are Eclectic unless otherwise noted.

SHADED - News Programming • Split Box - Shared Show, with alternating hosts • A - African • AM - Amharic Language • B - Blues • BG - Bluegrass • C - Comedy • CL - Classical • CO - County • CR - Classic Rock (CJSR Style) • DB - Drum & Bass • EI - Electro-Industrial • EL - Electronic • EX - Experimental • FR - French Language • G - Garage Rock • GO - Gothic • HH - Hip Hop / Urban • IN - Indo Pakistani • J - Jazz • JM - Jam Bands • L - Local Music • M - Metal • N - Native • NE - Nepalese • NM - New Music • P - Punk! • PI - Phone In • PO - Polish Language • PR - Prog Rock • R - Roots • RG - Reggae • S - Somali • SP - Spanish Language • SZ - Street • TI - Tigrinya Language • U - Ukrainian • WB - World Beat



sunday

monday

tuesday

wednesday

thursday

friday

saturday



Metro Digital Shorts, Metro Cinema, Feb. 7

FEBRUARY 8

c&w | LISA BROKOP

They say this gal could sing before she could talk. We're dubious, but then again, someone with a résumé like hers is capable of anything. Festival Place, 7:30 p.m.

FEBRUARY 9

fundraiser |

LUNCHEON OF LOVE

Shakespeare doesn't perform itself, which is why the Free Will Shakespeare Festival is asking you to help keep old Willy on the stage. Fairmont Hotel MacDonald, 11:45 a.m.

FEBRUARY 10

theatre | BIG LEAGUE

Carole Higgins directs Norm Foster's play about crazy hockey parents and the poor souls they call their children. Come on, folks: it's just a game! TransAlta Arts Barns.

FEBRUARY 11

festival | NEW WORKS

FESTIVAL Tired of reruns? Then this six-day theatrical extravaganza (which runs from Feb. 10-15) is for you. Tonight's lineup includes Anna Paquin's *Vin-OH* and Trina Davies' *Romeo/Romiette*. Timmins Centre for the Arts, 7:30 p.m.

FEBRUARY 12

forum | PECHA KUCHA

NIGHT 3 Back in town for another go-around! Designers and forward thinkers meet up once again for a shwackload of schmoozing and idea exchanges. Matrix Hotel, 7 p.m.

FEBRUARY 13

fashion | SWEET VENOM

Your 20-ounce steak won't be the only thing making your mouth water as Teddy's Palace transforms into a sultry parlour with this corset and lingerie fashion frenzy. 8 p.m.

FEBRUARY 14

film | METRO DIGITAL

SHORTS Mostly Water Theatre invites you to check out this night of mayhem and amateur cinematography. Apparently there's a good chance we'll see someone slap troupe member Craig Bucher in the teeth. Stanley A. Milner Library, 9 p.m.

FEBRUARY 15

dance | CAPITAL CITY

BURLESQUE We never dreamed that Santa Claus could be a sex symbol until we checked out these gals' Sexmas 2008 show. Just imagine what they'll do with a Valentine's Day theme! Starlite Room, 9 p.m.

FEBRUARY 16

charity | ALL STAR

HOCKEY FUN-RAISER Retired police officers lace up and take on Edmonton Eskimo alumni in this spectacle of geriatric gladiator prowess. Clare Drake Arena, 12:30 p.m.

FEBRUARY 17

music | VOX HUMANA

Even though a vox humana is a short-resonator reed stop on the pipe organ, we're pretty sure they won't actually be cramping a pipe organ into Brix Bar and Grill for this show—but who knows? 9 p.m.

FEBRUARY 18

workshop | PITCH

YOUR STORY TO THE MEDIA There's nothing journalists hate more than wordy story pitches, misspelled press releases, and blurry, unusable photos. These folks will help you avoid all that. Business Link, 10 a.m.

FEBRUARY 19

theatre | HAMLET

If your uncle just killed your dad and started sleeping with your mom, don't worry: you're not alone. We know a prince from Denmark who might be able to put things into perspective. Walterdale Playhouse.

FEBRUARY 13

concert | RANKIN

FAMILY Contrary to popular belief, Cape Breton's hottest export isn't fish or coal. It's actually this bizarrely successful expression of sibling rivalry. Jubilee Auditorium, 8 p.m.

FEBRUARY 14

music | SPEED METAL

DATING If you think speed dating isn't metal, think again. Thanks to Necrobiosis and Gyibaaw, the Mead Hall is making speed dating the raddest trend this Valentine's Day. 8 p.m.



Capital City Burlesque, Starlite Room, Feb. 15

opera | February 12

" IF YOU WERE AN ORPHAN ADOPTED BY A REGIMENT OF BURLY FRENCH SOLDIERS, YOU'D WANT TO SING YOUR HEART OUT TOO

see magazine's two-week forecast of events in edmonton

listings: city pg. 21 | music pg. 21 | film caps pg. 21 | arts pg. 33

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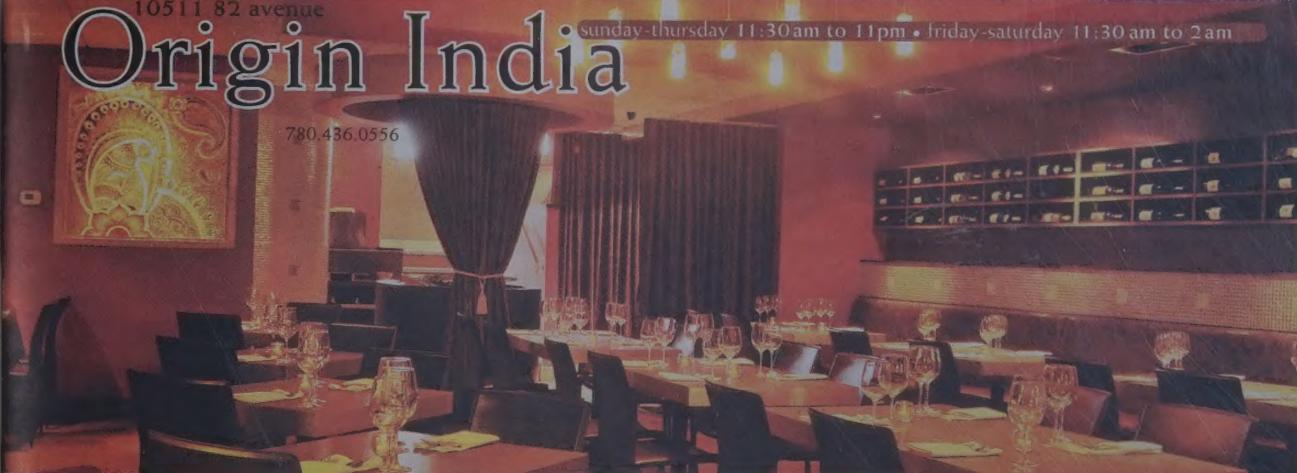


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...YOU KNOW YOU WANNA

COMMENTARY • MUNICIPAL AFFAIRS | 540 words

Breaking The Panhandling Code



OUTSIDE POLITICS MAURICE TOUGAS
WE SHOULD FINE THE SOFT-HEARTED PEOPLE WHO GIVE PANHANDLERS MONEY

Now that city council has dealt with the thorny issue of the idling by-law by not dealing with it at all, our learned leaders have now turned its attention to another issue the bedevils contemporary Canada — strangers asking you for money, a.k.a. panhandling.

For years, we have accepted panhandling as a fact of life in The Big City. This worked fine when panhandlers and panhandlees accepted the unwritten code of conduct. The panhandler would approach the panhandlee, politely ask for "spare change" for "bus fare". The panhandlee would either say no and the transaction would end there, or give the panhandler a quarter (which according to your grandfather would buy you a nice steak dinner and a movie back then). We accepted panhandlers because we believed that they were just some poor sods down on their luck, and it made us feel good to give the panhandler some money. Who knows, maybe that quarter would be

just enough to finish paying for his university education. Or move up to a better brand of vanilla extract.

Somewhere along the line, however, the unwritten code was violated by the panhandlers. Over the past few years a more aggressive breed of panhandler emerged, guys who just wouldn't take no for an answer. These new professional panhandlers would follow the panhandlee down the street, harassing them and being vaguely if not outright threatening. Worse, they expanded their territory. While panhandlers in the unwritten code era would restrict their activities to downtown, the new breed of panhandler took their act to sacred fortress of suburbia, hanging around outside Safeway or liquor stores. This new breed came up with a back story, usually something like: "I need cab fare to the hospital because my donor heart is waiting for me".

Stories have emerged about panhandlers pulling down high five figure incomes and going to work from their homes in Glenora via their Toyota Prius. And tax free too, the bastards!

Now that the covenant between panhandler and panhandlee has been broken, the call has gone out for tougher laws regarding aggressive panhandling. City police report more than 180 complaints of aggressive panhandling last year, more than double the previous year's total. Police say a group of "hardcore professional panhandlers" (do they

have degrees?) are responsible for 90 per cent of the complaints. The police commission wants to levy a fine of \$250 against aggressive panhandlers.

This is pointless. A genuine panhandler wouldn't have \$250 to pay for a fine, and for the aggressive "professional panhandler" would just consider it the cost of business, like a licence.

Which brings me to my two thoughts approaches to the panhandling problem: ban it, or legalize it.

First, legalize it. Bureaucrat them. Treat it like a business. Allow panhandling only for those who adhere to a strict Panhandlers Code: no hassling of people, no hanging around ATMs, no manufactured sob stories. Unauthorized panhandlers go to jail — directly to jail — and do not collect \$200, or anything for that matter.

But I prefer a ban.

Now, the bleeding heart brigade (the ones who insist on allowing panhandling to assuage their liberal guilt about the homeless) wouldn't allow an outright ban. Apparently, the panhandler's right to make your life miserable supersedes your right to walk down the street without being harassed by professional hobos.

So, I propose that we make it illegal in Edmonton to give money to panhandlers.

Violators will be subject to a \$250 fine. To ensure the message gets across, police should set up a team of fake panhandlers (fauxhandlers) to



Panhandling | Chris asks for change at Oliver Square. PHOTO BY JOHN ULAN

entice people into giving them money. Once they do — wham! — hit 'em with a \$250 fine.

There is only one way to get rid of panhandling in Edmonton, and that

is to stop it at the source — you, the soft-hearted Edmontonian. It's tough love, I know, but hey, they broke the code!

mauricetougas@live.com

MUNICIPAL AFFAIRS • EXPERT COUNTERPOINT • BY ANGELA BRUNSCHEOT | 574 words

Good Intentions Don't Pay The Rent

JIM GURNETT WANTS THE FEDS TO FUND THE CITY'S HOMELESSNESS PLAN

Jim Gurnett takes a practical attitude towards every government plan to end homelessness — he'll believe it when he sees the money.

For more than a decade he has worked on behalf of the city's homeless with such groups as the Edmonton Coalition on Housing and Homelessness and the Bissell Centre, and is currently the executive director of the Mennonite Centre for Newcomers. In short, he's worked in the field long to see many well thought out, earnest plans go nowhere because of underfunding.

Edmonton city council recently unveiled its new plan to end home-

lessness in 10 years, calling for \$1 billion in funding. The plan embraces an American model called Housing First, which houses people first and deals with other issues later.

Although Gurnett welcomes the added spotlight on the issue, he's not optimistic about the results. Here's what he had to say about the city's plan, the federal budget, and political opportunism.

SEE Magazine: How many housing plans have you seen unveiled?

Jim Gurnett: [chuckles] Between plans and policy frameworks, and all the orders of government, there's been at least a dozen.

SEE: The \$2 billion earmarked for social housing in the federal budget, what does that mean for Edmonton?

JG: I don't think it means much. One billion of the two billion is for renovating housing. That's desperately needed because social housing in Canada hasn't had much funding. But put it in context — there are about 650,000 units of social housing in Canada. If you do the math, that's only \$1,500 per unit....

The second billion is reserved for three purposes: building homes on reserves, for low-income seniors and people with disabilities. Again, all three of those areas are in very great need, but the majority of people that are struggling with homelessness in Edmonton and in Canada don't fit into any of those categories.

SEE: Is the Edmonton plan radically different?

JG: Housing First is an American

label, but what's inside Housing First is nothing different than what most NGOs like my own have said before, and been trying to do for years.... But in the end, a municipal plan is only worth what the other levels of government are willing to invest in it.

SEE: Part of the Edmonton plan involves helping the homeless negotiate leases. Has that worked?

JG: That's the kind of support service that can make a lot of difference with a relatively small investment of money. If the money that allows organizations to add people to our staff to do that kind of work, it really helps.... [Unfortunately,] right now, most of the staff we have is funded temporarily. We have no security.... We can't have people doing the work

by putting on bottle drives and bake sales. We've got to have generous government funding of this work.

SEE: You've talked a lot about the inefficiency of infrequent or unstable funding.

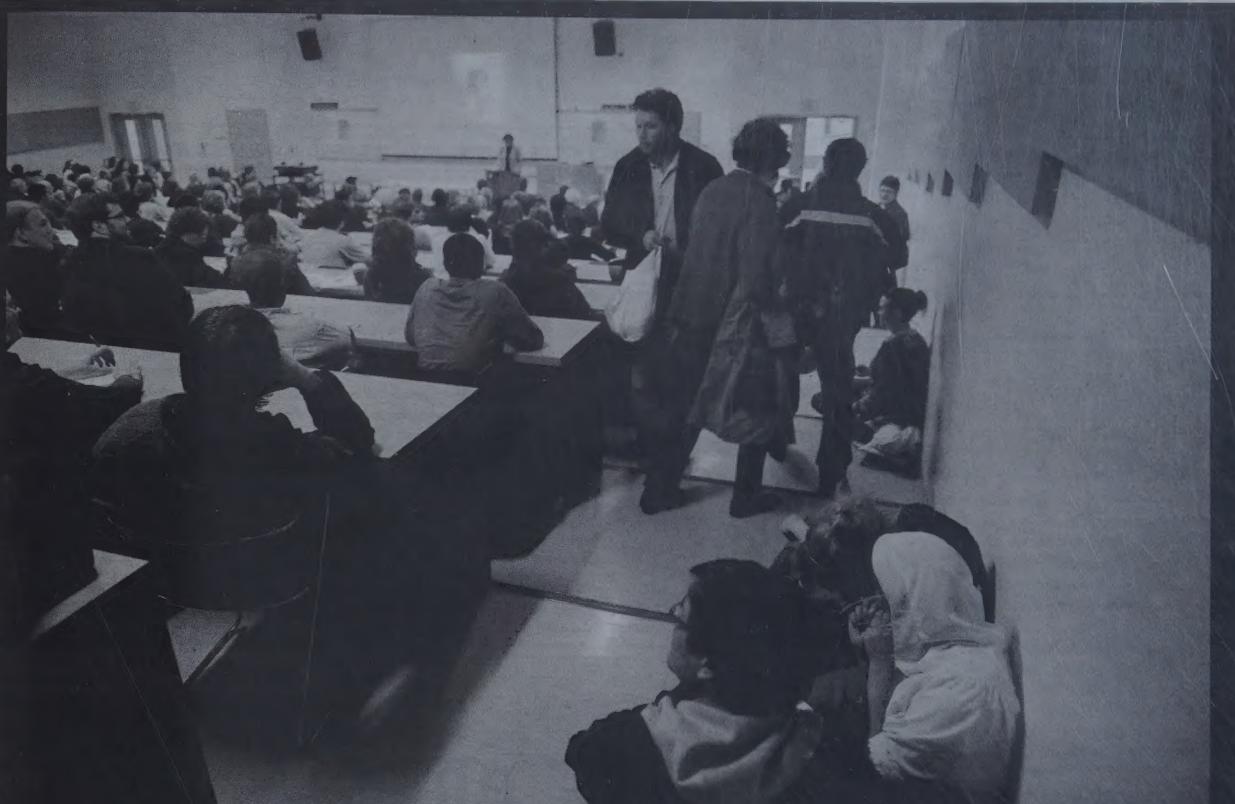
JG: Part of the reason it's always pilot funding — a little money here or there for a special project — is because neither the province nor the federal government have an overall comprehensive plan around housing. So, everything is done for political reasons. The premier, for political reasons, announced that there would be a provincial plan. That was 15 months ago and we still haven't seen the plan or any money to go with it. If you don't have a plan, you just bop around with whatever needs to be said at a given time.

lookback

WEEK IN REVIEW

“THE APPEARANCE OF THIS JUST STINKS.

—City coun. Bryan Anderson on the auditor's report on bus drivers selling shifts, *Edmonton Journal*



FEB. 03, 2009 | 19:34:42 PM | PHOTO BY IAN JACKSON

The lecture theatre was packed as presenter Palagummi Sainath spoke about the gap between rich and poor during International Week at the University of Alberta.

WITNESS

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • PUBLIC TRANSIT THE DRIVER ON THE BUS

City auditor David Wiun dropped a bomb with his recent report revealing how frequently Edmonton bus drivers sell their shifts. He found that 99,358 bus driver hours were traded in 2007, and that the practice of selling shifts was so ubiquitous that "shift brokers" helped connect buyers and sellers.

Clearly, there's a level of mismanagement in ETS that goes far deeper than senior decisions such as route planning and frequency that we usually complain about in this space. Even coffee shops and retail stores require management to authorize shift changes and watch for abuses. Surely ETS can do the same.

The report also suggests a clear mismanagement of public funds when city money goes to people who, for all intents and purposes, don't actually work for the municipality. SEE continually calls for a better investment in public transit, but this kind of behaviour makes those pleas sound hollow.

ALBERTA • OILANDS THE RECOVERY STRATEGY

The Alberta Energy Resources Conservation Board released new requirements for oilsands mining operations this week, and we're left wondering just how the ERCB will enforce its own directive calling for tailings ponds to be dried out and ready for reclamation in five years.

It took Syncrude decades to reclaim its Gateway Hill area, which was an oilsands mining site starting in the 1970s.

The current idea around tailings reclamation — pouring the waste into pits and topping it off with water — hasn't been proven, and environmental groups such as the Pembina Institute have been very critical of it. Of course, the ERCB isn't looking at what's already there, but future tailings. Even then, we have to shake our heads at the massive scale of the projects. According to Pembina, if all the proposed projects were developed, there would be enough tailings ponds to fill 400,000 Olympic-sized swimming pools.

CANADA • TRADE "BUY AMERICAN"

The surprise expressed by world leaders this week that the Americans would include a "Buy American" clause in their \$900-billion stimulus bill seems disingenuous, to say the least.

After softwood lumber, the BSE crisis, the ridiculous energy clause in NAFTA, and other arguments over trade, Canada at least should have seen this coming.

The controversial clause stipulates that the steel used in U.S. infrastructure projects funded by the stimulus bill should be bought in America.

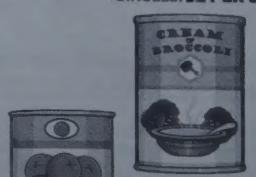
Obama has stepped back from the clause, and it's widely expected that Canada will be exempted from the provision. Apparently, cheap Chinese imports are the real problem.

But if U.S. legislators do move forward with serious protectionist policies towards Canada, it's only another reason why Canada should re-evaluate its tortured trading relationship with our southern neighbour.

BY THE NUMBERS

FEEDING THE FAMILY
FAMILY COMPOSITION OF FOOD BANK USERS IN ALBERTA
*SOURCE: FOOD BANKS CANADA, HUNGER COUNT 2008

SINGLES: 32 PER CENT



COUPLES,
NO CHILDREN:
8 PER CENT

SCUP



TWO-PARENT:
27 PER CENT



SINGLE PARENT: 33 PER CENT

The Marketing Is The Message



HIDDEN NINJA FISH GRIWKOWSKY
IN NEW YORK CITY, OBAMA-MANIA WEARS THIN AS THE POLITICAL MERCH GETS MARKED DOWN

NEW YORK —A couple days after the presidential inauguration, New York City was still covered with enough Obama icons to put Stalin to shame.

For \$10, you could buy a poster of the new president and his wife waving to the world. It's a "collector's item" I pre-emptively imagined sitting faded in some Bellingham, Wash., thrift store 45 years from now, alongside Nixon campaign buttons worth hundreds of smackeros. Sometimes I wonder if today isn't the beginning of Act Two of the apocalypse of Stephen King's *The Dark Tower* — where the future world died long ago by simply having "moved on." Or of *Idiocracy*, where the reluctance of intelligent people to bear offspring allows our collected morons to sperm-flood the planet with neglected, unruly children who find environmentalism "gay."

But why such dark thoughts the very week "hope" overtook "fear"? Because, at the root of it, the recent U.S. pageantry worked at the polls not for the right reasons, but because of advertising and marketing to a consumer class that knows of no other source from which to take its cues. Obama's poster featuring both red

default, also keep afloat loan-holders like China and overdependent trading partners like us Canadians. Honestly, it's a fucking crapshoot. You can go ahead and say you know, but you really don't. Our own Prime Minister Stephen Harper's decision to follow suit with a stimulus package, despite Canada's relatively good

are being cleared out as a matter of survival. Just south of the stock exchange, not far from the complete-with-deep-anus golden bull, another sale is taking place. As the fabulously carved animal and native statues outside the Museum of the American Indian look down, even street hustlers lack fire. "It ain't over," the card

MAYBE HARPER NEEDS A POSTER WITH THE WORD CANADA ON THE BOTTOM, ALL BLUE AND RED AND ORANGE AND GREEN AND — WHAT COLOUR IS QUEBEC SEPARATION AGAIN?

and blue was hypnotic on a jock level — and the idea that both sides could win because of mixing partisan "team colours" was undeniably effective. The fact that most Americans seem cautiously upbeat despite potentially being in the worst financial and economic snafu in seven decades simply because they feel they're no longer being lied to every day is both bewilder and inspiring.

But the mantra thing is creepier. Two words hammered into them countless times, change and hope, did the job. Despite assurances from Nobel laureate economist Paul Krugman — who, like Obama, I quite respect — no one really knows if the president's trillion-dollar New Deal is going to save America and, by

economic record, is another one to lose sleep over. Especially scary was his use of the dirty phrase "deficit financing." The man seems to have lost his core values, always a great sign for a leader (even if you disagreed with him all along). Maybe he needs a poster with the word CANADA on the bottom, all blue and red and orange and green and — what colour is Quebec separation again? Mayor Mandel should try the same thing with the word OILERS below as your taxes increase to help pay for an arena no one I know fucking needs.

Meanwhile, all over Manhattan and Brooklyn, the centre of the world, everything is on sale. Things you could absolutely never afford in high-end ornament stores like Moss, table street vendor says of his bootleg Obama merch, though his HOPE buttons are now three for \$5 and he halves the price of a shirt where Barack has punched John McCain to the mat further. I also pick up a crookedly-screened "be the change" inauguration T-shirt to sit alongside George, Bush, toilet paper, 9-11 dollar, an Osama who groans when you stick pins in his ass and a Saddam Hussein squeaky toy back home.

And if anyone out there still has

a Trudeau diminished dollar bill poster — was it 85 cents? — I'm will-

ing to pay top dollar, whatever that

happens to be worth these days.

Hey, anything to keep the economy

going — one-note political merch is a rare growth industry these days.

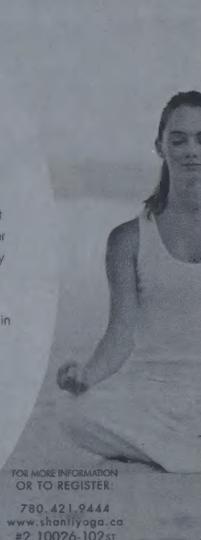
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" THE THREESOME WORKED TOO WELL

DATING • SILLY ADVICE • BY TRENT WILKIE | 233 words

When Polite Break-Up Lines Just Don't Cut It

COMEDIAN TRENT WILKIE OFFERS SOME ADVICE TO SPEED UP YOUR BREAKUP

Sometimes people just don't get the hint. "Let's just be friends" or "It's not you, it's me" are the polite ways of telling someone you don't want them in your life anymore.

But in this accelerated society we live in, we need certain situational blow lines that get the breaking up done fast and effectively — and which will also make a great first date story. And let's face it: with Valentine's Day coming up, you're going to need these Post-Its. Feel free to throw some swears of your own into the lines, in whichever language you speak.

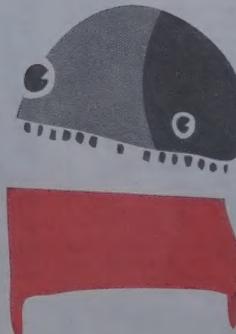
Since we've been together, I've forgotten who I am. Now I don't care who I am or who you are. Get dressed quick or I'm throwing you out in your pajamas.

The threesome worked too well.

When you said you wanted to have children, I didn't know it was to make you cigarettes.

I've made a lot of mistakes in my life and being with you for three years are three of them.

I would rather live with chlamydia than with you.
It's because you called me Allison. My name is Gary!
I threw out your pets too.
You're like a sister to me and I'm sick of having sex with my sister.



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**edster's
dictionary**
LOCAL VOCAB • BY TRENT WILKIE

econspiracy

NOUN • Any fear-based reaction that becomes a self-fulfilling prophecy. "In order to help the economy, I must spend my money as I normally would, but ironically, because of this econspiracy I'm not going to. Please don't ask me why; I don't even know where I am right now."

Ottewell Firing Range

NOUN • Edmonton-based shooting range for the blind. "We knew they were graduates of the Ottewell Firing Range when nobody was hurt, injured, or anywhere near the scene. We aren't even sure they used bullets."

IMbibing • TANNAT | 185 words

The Titillations Of A Dry Tannat



**BOOZE MUSE MELISSA PRIESTLEY
CAREFUL! THIS DRY, FLAT,
TANNIN-PACKED WINE
WILL LEAVE YOUR TONGUE
PARCHED**

much wrangling.

And once you get a taste of this grape, you will not forget it. Yeah, I know, you've heard that one before — but in this case, I feel it holds true. After all, the word "tannin" derives from the name of this grape — Tannat wine is one of the most tannic substances you can wrap your puckered little lips around. For neophytes, here's a brief primer: tannins are a component of wine that derive from the skins and seeds of the grape. They don't have an aroma or flavour; rather, tannins cause a tactile sensation on the palate. They suck all the moisture out of your mouth, making your tongue feel as wrinkled and desiccated as a wad of paper rolling through Death Valley. It's the same effect as drinking a cup of oversteeped black tea — tea also has tannins.

Oh, Tannat! How overlooked and neglected you are! But fear not, my palindromic friend: I see a brighter future ahead, one in which the world will praise your redolent perfume and smile cheerfully with purple-stained mouths into your tannin-laden depths.

People have been waxing poetic over the so-called "noble" grape varieties for centuries. Pinot Noir, Cabernet Sauvignon ... they receive their fair share of odes and accolades. Me, I figured it was time to show Tannat a little love. After all, this is one of the unsung heroes of the modern wine scene.

Tannat grows throughout southwest France, but is concentrated in the Madiran appellation. All red wines made in Madiran contain at least 40 per cent Tannat, though very often this grape makes up the vast majority of the wine, if not all, of it. Tannat has also been welcomed with open appendages in Uruguay; in a fit of oeno-patriotism they even declared it their national grape.

But aside from Madiran and Uruguay, the world's Tannat plantings are pretty sparse. Fear not, however, as these two wines are fairly common even in Alberta. You should be able to procure a sample without too

but not everyone likes converting their tongue into a mini-Sahara, so nowadays Tannat often gets blended with less tannic varieties in order to soften the wine up a bit. Malbec is the main choice, especially in South America, but Cabernet Sauvignon and Merlot also get used a lot of the time.

French Tannat still tends to be made in the more rustic, tannic style, though many producers use blending to make lighter wines in an effort to appeal to modern tastes — we of the soda pop generation tend to prefer our drinks fizzy and sweet, not flat and dry.

Micro-oxygenation can also be used to achieve a softer wine. This process involves bubbling a tiny amount of oxygen through the wine during fermentation and/or maturation; the effect is similar to the one you get when you aerate a wine by decanting it: the oxygen makes the

TANNAT cont'd on pg. 12

phelps

NOUN • A god with refreshingly human qualities. "He's 23? Eight gold medals? He smoked pot at a party? It's only a phelpsing, I'm sure his lungs can take it. By the way, are you sure there weren't any dead hookers there? Now that would make a good story."

Ridiculed Pig

NOUN • A recipe in which the pork is mocked for several hours while marinating. N.B.: The mocker must have his cheek full of thyme. "I really enjoyed the ostracized salmon and the hazed cheese but not the Ridiculed Pig. I fear it may have its revenge on me in the morning."

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- 6:30 pm, repeating at 7:45 pm: Parents as Career Coaches seminar, Room E115
- 6:30 pm, repeating at 7:45 pm: Individual program info sessions as shown below. Please check website for room locations.

All sessions on Main Campus, 11762 - 106 Street. Free parking each evening.

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- Bachelor of Applied Business Administration - Accounting
- Bachelor of Applied Business - Finance
- Bachelor of Business Administration
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- Accounting
- Finance
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- Medical Transcription
- Records Management and Business Operations
- Part-time business courses

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- Digital Media Design
- Game Development
- Graphic Communications
- Graphic Sign Arts
- Photographic Technology
- Radio and Television

Hospitality and Culinary Arts

- Baking
- Culinary Arts
- Hospitality Management
- Retail Measuring

TUESDAY FEBRUARY 10

Engineering Technologies and Applied Sciences

- Bachelor of Technology in Technology Management
- Biological Sciences Technology
- Biomedical Engineering Technology
- Building Environmental Systems Technology and HVAC
- Chemical Engineering Technology
- Chemical Technology
- Forest Technology
- Geological Technology
- Industrial Heavy Equipment Technology
- Instrumentation Engineering Technology
- Materials Engineering Technology
- Mechanical Engineering Technology
- Petroleum Engineering Technology
- Power Engineering 3rd Class, 4th Class and Power Engineering Technology

WEDNESDAY FEBRUARY 11

Building Construction and Design

- Architectural Technology
- Civil Engineering Technology
- Construction Engineering Technology
- Engineering Design and Drafting Technology
- Interior Design Technology
- Landscape Architectural Technology
- Millwork and Carpentry

Environment and Land Management

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- Combined Laboratory and X-Ray Technology
- Cytotechnology
- Dental Assisting
- Dental Technology
- Denturist Technology
- Diagnostic Medical Sonography
- Emergency Management
- Emergency Medical Technology - Paramedic
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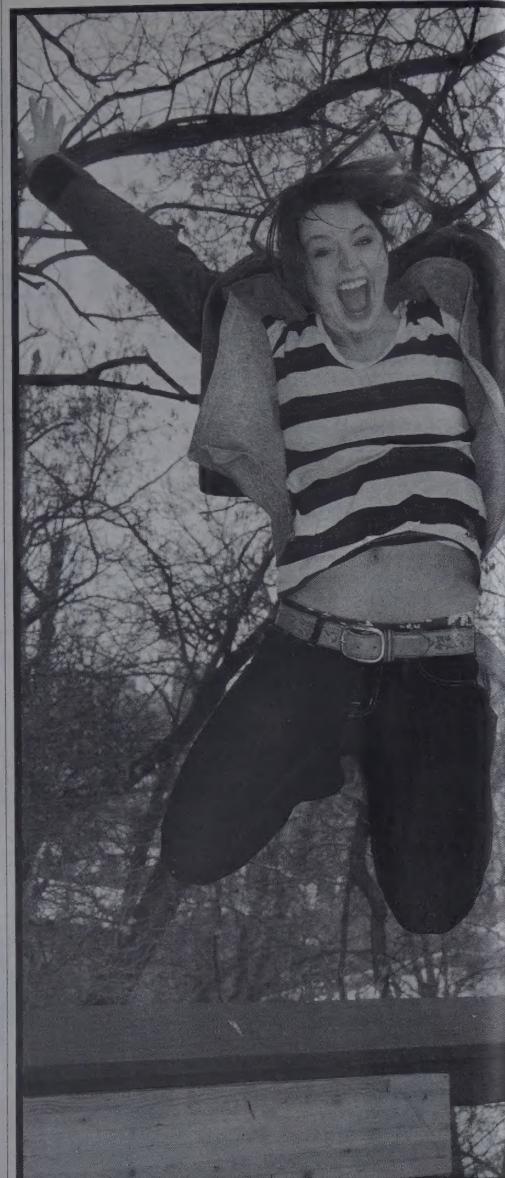
THURSDAY FEBRUARY 12

Animal Studies

- Animal Health Technology
- Veterinary Administrative Assistant

Health Sciences

- Bachelor of Technology in Technology Management
- Biomedical Engineering Technology
- Combined Laboratory and X-Ray Technology
- Cytotechnology
- Dental Assisting
- Dental Technology
- Denturist Technology
- Diagnostic Medical Sonography
- Emergency Management
- Emergency Medical Technology - Paramedic
- Magnetic Resonance
- Medical Laboratory Assisting
- Medical Laboratory Technology
- Medical Radiologic Technology
- Occupational Health and Safety
- Personal Fitness Trainer
- Respiratory Therapy



myLook

Danielle Gagnon | Salesgirl extraordinaire

BY CHANTAL GAGNON

My Look: I'd say pretty normal. I just grab whatever and throw it on.

Hair: A girl named Serai from Icon does it. Actually, she's only done it once, but she was awesome and I'm considering going back. And that's about it. I kind of just sit down and say, "Let's not talk about it and let's see how it turns out," and that's why my hair is the way it is.

Wearing: My shoes aren't actually shoes; they're moccasins from a small town in Quebec called the St. Lawrence River. My jeans are J Brand. I got them at Holts. Actually, Jill from the MyLook helped me pick them out. That was pretty cool — she knows her jeans. I'm wearing a striped Volcom T-shirt that I found in Costa Rica. I'm also wearing a plain grey American Apparel cardigan and a brown leather jacket that I found in Camden Town in London in a hole-in-the-wall gothic store.

Into: I like sewing, walking down Saskatchewan Drive by the river, and playing board games.

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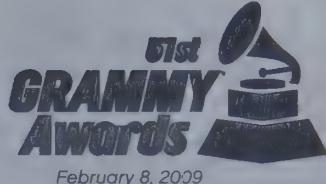
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• Record Of The Year,
Album Of The Year,
Song Of The Year,

Best Pop Performance By A Duo Or Group With Vocals,
Best Rock Performance By A Duo Or Group With Vocals,
Best Rock Song,
Best Rock Album

5 nominations



ROBERT PLANT & ALISON KRAUSS • *Raising Sand*

• Record Of The Year,

Album Of The Year,

Best Pop Collaboration With Vocals,
Best Country Collaboration With Vocals,
Best Contemporary Folk/Americana Album

3 nominations



SUGARLAND • *Love On The Inside & Enjoy The Ride*

• Best Country Performance By A Duo
Or Group With Vocals,
Best Country Collaboration With Vocals,
Best Country Song

3 nominations



KINGS OF LEON • *Only By The Night*
Best Rock Performance By A Duo Or Group

With Vocals,
Best Rock Song,
Best Rock Album

3 nominations



METALLICA • *Death Magnetic*

• Best Metal Performance,
Best Rock Instrumental Performance,
Best Rock Album

3 nominations



LEONA LEWIS • *Spirit*

• Record Of The Year,
Best Female Pop Vocal Performance,
Best Pop Vocal Album

5 nominations



NE-YO • *Year Of The Gentleman*

• Album Of The Year,
Best Male Pop Vocal Performance,
Best Male R&B Vocal Performance,
Best R&B Song,
Best Contemporary R&B Album

3 nominations



DUFFY • *Rockferry*

• Best New Artist,
Best Female Pop Vocal Performance,
Best Pop Vocal Album

2 nominations



BRUCE SPRINGSTEEN • *Magic*

• Best Solo Rock Vocal Performance,
Best Rock Song

2 nominations



JASON MRAZ • *We Sing. We Dance.*

We Steal Things.

• Song Of The Year,
Best Male Pop Vocal Performance

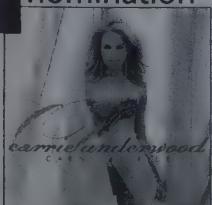
1 nomination



JONAS BROTHERS • *A Little Bit Longer*

• Best New Artist

1 nomination



CARRIE UNDERWOOD • *Carnival Ride*

• Best Female Country Vocal Performance

1 nomination



KATY PERRY • *One Of The Boys*

• Best Female Pop Vocal Performance

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TANNAT (cont'd from pg. 9)

wine seem more rounded and softer on the palate, as well as bringing out flavours that would have been hidden under all those militant tannins.

Faced with the trend toward mellowing out Tannat, those who prefer its more brutish incarnations may weep at the conversion of this grape into a pale, watered-down version of itself.

But really, most people find the softer versions appealing, and who has the time, money, or patience to cellar a wine for 15 years before drinking it? These wines are still big and powerful — they just aren't so tannic as to be unpleasant. C'mon, who really wants to experience the sensation of rinsing your mouth with sandpaper and bits of powdered glass?

Since the tannins in Tannat will leave you gasping for a glass of water, it's often more enjoyable to drink it with food. Protein will help take the edge off those tannins, so go for any kind of red meat. Stews, cassoulets, and meaty casseroles also work well. One last tip: keep in mind when drinking Tannat (or any tannic wine, for that matter): salt lessens the impact of tannins. As long as you aren't worried about your sodium intake, toss some extra salt in the dish when Tannat is on the table.

DINING • INDULGENCE • BY SCOTT LINGLEY | 1222 words

Tangerine Keeps The Critic Away

WILD TANGERINE'S ASIAN-ITALIAN FUSION DELIGHTS, DESPITE THE BEST CRITICAL INTENTIONS

WILD TANGERINE CUCINA DOMESTICA

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Sometimes, as a critic, I just feel like, you know, *criticizing* something. I feel like I'm letting my readership down if I don't find something to pick on — it's when I'm at my wittiest, really.

So, at Wild Tangerine Cucina Domestica, the Asian-Italian fusion restaurant of note in this here town, I was looking for something mean to say just to keep my chops up.

Maybe I could note that, despite calling early in the day for a reservation, my table was arguably the least desirable one in the room, directly in the path of cold air from the front door. Or perhaps I should feel affronted by the mod, neo-retro, highly textural interior design for pointing out my own hopelessly unhip, somewhat shabby dining-out attire. But then the maître d'/owner's broken-in denims and well-worn T-

shirt seemed to excuse my excessive casualness.

Truth is, there's no way I could slight the food I had on the night of my visit, the Caesar Oriental Salad (\$9) and tofu pancakes with hoisin-palm sugar glaze (\$6). Ordinary, affordably priced appetizers to the untrained eye, these items packed sapid surprises. The Caesar salad might have contained romaine lettuce, garlic, and Parmesan cheese, but the resemblance to an ordinary Caesar ended there. Instead the Caesar Oriental featured candied walnuts, a light oregano vinaigrette, and a crispy, vertically bisected pork spring roll. The three pancakes looked more like corn cakes, especially as they were flecked with whole kernels of corn, and did not suffer from the



Fabulous Fusion | It looks chic, but you can still wear jeans. PHOTO BY MERYL SMITH LAWTON

a meal that was about to get a whole lot fancier.

THE TAB: \$70 FOR TWO (FOOD ONLY)**THE GIST: CAN'T TALK - EATING...****TRY: THE MARSALA-MASALA LAMB LOIN CHOPS****BETWEEN: THE MID-MEAL SALES PITCH**

rubberiness tofu-containing things can sometimes have. Together, the appetizers were a satisfying start to

My co-diner was instantly entranced by the five peppercorn-crusted yellowfin tuna in hemp oil-tomato

coulis (\$19), and I choose the marsala-masala lamb loin chops (\$28) and an accompanying glass of the suggested old vine tempranillo (\$6) to heighten the sense of indulgence.

My meal, four chops artfully arrayed over a bed of dark green garnish and lavished with a spicy-rich gravy of marsala wine and Indian spices, was overwhelmingly tender and delicious, to the point where I almost didn't want to treat my co-diner to a sample. She proffered a bit of her seared tuna steak, which made me more receptive. The rare-cooked fish melted on the tongue, with a slightly sweet aftertaste that tempted me into a second bite.

A visit from the maître d' to check on our meals turned into a pitch for the Wild Tangerine's downtown location and catering capabilities which, arriving as it did between forkfuls of lamb, wasn't entirely welcome. But all was forgiven over dessert, the gingersnap bread pudding with banana cream (\$7), which came sided with a bulb of whipped cream disguised as a Christmas ornament.

The melding flavours of fresh ginger, coconut and banana and the creamy graininess of the warm bread pudding concluded to totally disarm my critical faculties.

But there was nothing I could do about my feelings of absolute satiety. All I can hope for is a culinary disaster in my near future to keep my bitchy faculties appropriately honed.

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MUSIC PREVIEW • NOT THE NEW RUSH • BY KATHLEEN BELL | 591 words

SEE To Passenger Action: "Define Yourself!"



"We're Like April Wine ... On Bicycles!" | The boys of Passenger Action are still groping for a pithy way to describe their sound. PHOTO COURTESY OF SMALLMAN RECORDS

"WE'RE LIKE THE NEW RUSH," SAYS DRUMMER FOR BAND THAT DOESN'T SOUND REMOTELY LIKE RUSH

PASSENGER ACTION

w/ Molten Lava, The Pawn Shop (10551-82 Ave). Sat, Feb 7 (9pm)

If you want to make a band squirm — I mean, *really* make them uncomfortable — all you have to do is ask them to describe themselves. They mostly leave such things to the writers and the critics, but I figured I'd ask Passenger Action bassist Clay Shea and drummer Allan Harding to do my heavy lifting for me. They cracked jokes under the pressure.

"We're like the new Rush," laughs Harding.

"That's not really true," says Shea. "We're like what Rush would be if they came out in 2009."

They do not, to be clear, sound anything like Rush. With Shea and singer Shawn Moncrieff, starting anew after their 13-year run with punk band Choke, Ryan Podlubny coming over from Toronto's The Fullblast and Harding having played in a sweet-load of bands (48 or 49, according to Harding), what they are experienced. But I leave them hanging a little longer.

"Ah ... help me here, buddy," says Shea, flashing a desperate look at his friend as we chat in Harding's drum shop on Whyte Avenue.

"We don't have screaming," Harding offers. "We're not a hardcore band. If you've known the bands of the past, or if you've associated with

us in The Fullblast or Choke, one thing I would say about this band is that we're not a punk band. A lot of people might assume that we are. I really don't get a punk vibe off our band. That's one thing you could say to people who might be wondering what kind of band we are."

"We're Passenger Action! And we are a space-rock band," cracks Shea. "People call it tech-rock. I've been hearing that from people like you." Hey, Harding, I'm asking you

"People like you, who probably got that from the people at our label, who probably got that from one of us going, 'I hear they're calling us tech-rock.'"

"I hear we're being dubbed the new Rush!"

So they're not really into describing their music, but they are deeply

dedicated to making it. It's not just a love affair; it's a "can't live without it" kind of deal.

"I know I'm really not very happy when I'm not making music," confesses Shea. "Realizing that Choke was going to have to call it a day, in that period before we went out on the final tour and knowing down deep that it was going to be done, starting [Passenger Action] and jamming was such a boost. It was night and day."

Out of the jams came their self-titled full-length debut, which they recorded last summer with producer Greg Dawson and which will be up for release Feb. 10. They were drawn towards more traditional song structures on this album than they had been with their previous bands for the simple reason that that's what

they themselves want to hear right now. More importantly, the pressure of being with their established acts had disappeared. "We probably felt like we really had nothing to prove," says Shea.

"And you like hearing that chorus come and hit ya, you know?" adds Harding. "It's the evolution of a band. I think it's a maturing sound. We love saying maturing ... we're getting old."

They're really not. But they may just be getting wiser. I mean, figuring out who you are takes a little time, and as we near the end of our interview, Harding finally finds the words to sum up Passenger Action.

"This is four dudes playing from their heart," he says. "This is the real thing."

Couldn't have said it better myself.

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SWEET

Tupelo Honey

On the Rocks • Feb. 8
\$10 | At the door

These sticky sugar daddies will be throwing a dripping one-time-only acoustic set for their hometown fans. That's right, folks: Calgary won't see anything close to this if Matthew Landry and the rest of the boys have anything to say about it. They're also promising to toss a few brand-new tracks into a raucous session of familiar favourites from their latest EP, *Machines & Robots*. Considering the rarity of the occasion, why not make the show memorable by bringing a container of honey to rub all over yourself during the encore?

HARASSMENT

The Molestics

Likwid Lounge • Feb. 7
\$10 | At the door

Mike Soret has a few things to get off his chest, and thanks to Belgravian Press and Raymond Biesinger's design savvy you'll get the scoop on the seedy underbelly of the mid-'90s music scene this Saturday when *Confessions of a Local Celebrity* arrives in stacks to accompany what's sure to be a no-holds-barred boozefest with the veteran Jello-Biafra-meets-hokum-jazz swing combo. Just remember to keep your drunk ass in check — if you spill anything on the books, consider them yours at retail price.

CLOGGED AORTAS

Dirty City Hearts

Starlite Room • Feb. 6
\$10 | At the door

If you play your cards right, Jacob Taylor and his band of merry pranksters might take a break from blowing your mind (and ears) with their epic rock anthems to send a shiver down your spine with a toe-tapping Brazilian jazz session. This local quartet is as versatile as a Swiss army knife: they draw inspiration from a wide range of acts, anything from niche acts like Mute Math and Pilot Speed to Oasis, Jet, and U2. Either way, with Wish and Oldbury opening the show, this EP release is going to be a good party.



Grist For The Mill | Tupelo Honey wash up On the Rocks Sunday. PHOTO SUPPLIED

MUSIC PREVIEW • NOT ON THE MAP • BY KATHLEEN BELL | 162 words

The Provincial Archive Still Haven't Finished Their New CD!



A Night At The Museum | The Provincial Archive takes their music to Nameless Places on their new CD. PHOTO SUPPLIED

THE SONGS ON NAMELESS PLACES WERE MEANT TO 'ALWAYS BE EVOLVING,' SAYS SINGER CRAIG SCHRAM

THE PROVINCIAL ARCHIVE
at The Pale Moon Lights, The ARTery (9535 Jasper Ave.), Fri., Feb. 6. Tickets: \$10 at the door.

As I sit down across from Craig Schram, multi-instrumentalist, lyricist, and vocalist for The Provincial Archive, he leans across the table and swipes my reading material: the

January issue of *Rolling Stone*. Flipping it open, he lands on a U2 update and stops. But Schram pays no heed to what the latest single is supposed to sound like or the potential track listing of the new album; instead, he gazes at the photo of U2's studio space and becomes wistful.

With instruments and electronics scattered everywhere, the studio looks like a Toys "R" Us for musicians. "It even has a Persian rug," he marvels. But from what I understand of how The Provincial Archive gets

things done, with that much equipment, Schram and bandmates Ryan Podlubny, Dave Meagher and Nathan Burge could be stuck in that room experimenting ad infinitum, and we wouldn't have their debut CD, *Nameless Places*.

"I felt like [*Nameless Places*] was finished when I had to finish mixing it the day before it went in to be mastered," Schram says with a laugh. "I don't think it's done. The whole idea with the songs was that they would always be evolving."

Though the band has a tendency to reinterpret their own work, their modern take on folk is built on a solid foundation of guitar, accordion, and upright bass. From there, the quartet play with anything that strikes their fancy, including banjo, mandolin, and glockenspiel, and they're not allergic to adding a few good ol'-fashioned computer tricks too. "Most of the sounds even the electronic loops, are pretty organic in nature," he says, "and we intended for it to be like that."

As the band's name suggests, Schram is a documentarian of sorts — and one of his biggest sources of musical inspiration comes from the changes he's observed in prairie culture. While he lives in the city, his lyrics are filled with rural references: railways, wheatfields, open roads.

"I think there are two reasons for that," he says. "Number one is that Canada is built on settlement and farming, right? Where we are now is deeply rooted in the past and how we came to be. I think that Edmonton is still a frontier town, although not as much as it was. We're pretty far north compared to everyone else, that have given us inspiration."

and whereas a long time ago, everyone might have been after beaver pelts, now everyone's after oil.

"The other answer is that I spent a lot of time on my uncle's farm in Manitoba — working out there, cutting hay, doing that sort of thing. I think I have an interesting perspective having had formative moments both in a rural setting and in a city."

If you're after specifics, though you're out of luck: those formative moments occurred in as yet undisclosed locations. *Nameless Places* was my attempt to give the album an interesting name," he says. "But I think that the way I've written the songs and the lyrics, they've revolved around places that were important for me in the past and now, which are irrelevant to everyone else. I think that we all have our nameless places that have given us inspiration."

And so if The Provincial Archive's inspiration comes from the west's wide-open spaces, our night skies, and our small towns, maybe it's a good thing the band isn't trapped in a cluttered studio in London ... no matter how much they covet that Persian rug.

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In Europe, Will The Bison Roam Free?



WILDLIFE FISHGRUWKOWSKY

THIS WEEK'S TOPICS: WENDIGO METAPHORS, THE VANCOUVER DOUCHEBAG RIOTS, AND A DRYING-OUT BLACKBYRD

My Slavic personal secretary quit in a huff last week for what she called "never get paid reasons," so it was a complete surprise when Bison B.C.'s James Gnarwell phoned me up ex-

pecting me to be in any way prepared for an interview. I mean, for my money, the band is the best metal in the country right now, but who really wants to fucking analyze that?

Instead, we talked about why Canada is so uptight. "We're touring Europe right away and the one thing people have told me is, 'You know what you are going to love about Europe? It's fucking free!' Not as in financially, but it's been around long enough that you can walk down the street with a beer. Or you can keep a bar open all night and it's not gonna cause anarchy.

"They did this thing in Vancouver where they kept the bars open 'til 4 a.m. in the downtown core, and

Granville Street, which is just like fucking douchebag magnet, was seriously some kind of fucking Mad Max retard free-for-all when the bars let out! These people are children and they can't handle it! It's fuck-

your humanity. I think that's what it's truly about: the corruption of your soul into this monster that's power-hungry, which obviously has been happening all around us for a long time."

cal clothesline.

To tip a hat to all tastes, let's also mention *Megatunes* and Peter Sutherland's rootsy *Southside Sound* down the block — in total, three dazzling reasons to never go

"THEY DID THIS THING IN VANCOUVER WHERE THEY KEPT THE BARS OPEN 'TIL 4 A.M. IN THE DOWNTOWN CORE. IT WAS SERIOUSLY SOME KIND OF FUCKING MAD MAX RETARD FREE-FOR-ALL WHEN THE BARS LET OUT!"

ing embarrassing! You can't go out and drink with your friends without wanting to flip a cop car?

"Not that there's anything wrong with flipping a cop car," he adds with a laugh.

Known for their insane, Gary Gygax-in-spiked-leather lyrics, I ask Gnarwell if he used to be a playa, in the I2-sided-dice sense. "[Co-singer/writer] Dan's the fantasy guy," he answers. "We try and tie in some lyrics that have their foot on the ground. A song about some First Nations legend about a bloodsucking beast — it's just about that. I dig vampires. I'm just kidding. I think on [our most recent album] *Quiet Earth*, the theme overall was death. The fantastical songs that are on there, like 'The Wendigo I' and 'II,' they're about the death of your soul and your conscience and

The band plays tonight (Thursday, that is) at The Pawn Shop with the ever-sexy Whiteley Houston.

A couple weeks ago we talked about Blackbyrd Myoozik over coffee — remember? You were wearing that weird see-through thing like some Fields of the Nephilim fan from the late '80s? At the time, owner Arthur Fafard was a little upset about the process of rescuing his store from clear floodwater and red tape, but things are looking extremely solid for a reopening really soon — word according to store staff secretary Jaycie Jayce. Being the best spot in the city to get harder-to-find treasures like Jay Reatard, Juana Molina or '70s classics like Rodriguez, this is important news, though the punk zines are still, like, on the metaphorical

to West Edmonton Mall for your music-in-ear needs. I still enjoy the artwork of a disc or LP in my hand don't you? Or are you one of those winners with "The Hampster Dance" and "Put a Ring on It" in your lime-green iPod Shuffle?

When not lifeguarding, Jayce plays tuba and Irish fiddle, step-dances in the mentioned-somewhere-daily *Shout Out Out Out Out*, and is also happy to announce the band's new CD *Reintegration Time* will be out March 3 with a Feb. 28 release show at The Starlite.

Now you know some things! Go throw that into your "25 Random Things About Me" on Facebook instead of that "fact" you like to drink wish you were Scottish, and sometimes procrastinate. Do tell!

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CD REVIEWS



Left-field pop
K-THE-I???
Yesterday, Today & Tomorrow
(Mush)

★★★★★

"Sometimes I can get a little vicious when it comes to the beat break," says K-The-I??? on *Yesterday, Today & Tomorrow*'s opening track, "400 to the BPM," but there's nothing sheepish about his admission — it's more of a warning than an apology. YT&T hurtles by at breakneck speed, and a lot of the beats even sound like you're hearing them played on a CD with someone's finger on the fast-forward button. K spits out his lyrics too fast for any human brain to make sense of them, but that's okay — he's more interested in the sound of words than the sense of them. (Sample line: "You play laser tag with sudden envelopes and candid cameras cantaloupe / Frontal lobe microbes until it's dissolved.") He may look like Barry White, but K isn't interested in seducing women into bed — he's the guy who's still wide awake at 3 a.m., too sweaty and full of caffeine to do anything but lie there and listen to the sirens outside his window. Still, it's "Sabbath Faster" guest vocalist Busdriver who delivers the album's best line: "They will beautify their pork plumbing with their boob jobs / Turning the cheap whores and Igors to Jude Laws." If there's a more wonderfully disgusting slang term for plastic surgeons than "pork plumbers," I don't want to hear it.

PAUL MATWYCHUK

quirky pop

THE BIRD AND THE BEE
Ray Guns Are Not Just the Future (Blue Note)

★★★★★



For a band whose name is a euphemism for sex, The Bird and the Bee have a decidedly arch and chilly sound — sort of what you might get if you figured out a way for The Cardigans to reproduce (sexually) with Lily Allen and gave their offspring some vintage synthesizers for its 18th birthday. The production (courtesy of programmer and co-songwriter Greg Kurstin) is glossy and George's vocals are breathy and girlish, but the melodies just lie there, and the lyrics don't exactly caper around the room either — at one point, George sings that she's "stuck inside the walls of all this inner strife," and I'm still having a hard time picturing how she got inside her own inner walls. Oddly, the album includes an ode to '80s pop-metal showman David Lee Roth called "Diamond Dave" — I think the song is intended ironically, but Roth could teach George and Kurstin a lesson about grabbing listeners ... and probably tell them a thing or two about the birds and the bees as well.

PAUL MATWYCHUK

Electro-pop
FÖL CHEN

Part I: John Shade, Your Fortune's Made (Asthmatic Kitty)

★★★★★



Part I: John Shade, Your Fortune's Made, from Los Angeles' Föll Chen, is mostly neat but occasionally hits grating square-on. The album works best when it's playing with its floating grooves that are often haunting, sometimes odd, and every so often unexpectedly club-worthy. (I can definitely see myself getting wrecked to "The Idiot.") The sound is firmly rooted in electronic noise and drumbeats, but an extra bit of spice is stirred into every song, from funky guitar to church bells to trumpet swells, to what could very well be the sound of people playing Pong. However, too many songs — "The Believers" is a prime example — disintegrate to the point where it sounds like you're listening to a rusty engine die as you nurse a pounding headache. Your Fortune's Made is one uneven album — could be because some 22 people are credited in the liner notes. But perhaps someone looking to add something new and warped to their lives can provide Your Fortune's Made a good home.

KATHLEEN BELL

"Alternative"
THE FRAY

The Fray

(Erik)

★★★★★



For a self-proclaimed alternative band, The Fray has been showing up on TV screens an awful lot lately. After producing their second album with the help of Aaron Johnson and Mike Flynn (the same production team that put out their debut album *How to Save a Life*), they aired a video for "You Found Me" on VH1. It was, unsurprisingly, a smash. After all, the track, like the rest of the album, has that safe, bland sound that has shot so many other soft-pop-rock bands into the spotlight like pus from a burst pimple on Coldplay's musical ass. Aren't we getting tired of mediocrity yet? But who am I to sit here, obscure, bitter, and unknown in Edmonton, and argue with a group that can boast multiple Grammy nominations and a slot at the 2008 American Music Awards? And if you get off on long, rolling piano melodies and O.C.-ready emo ballads ... well, who am I to steer you away from a band that gives you plenty of what you want? Did I mention it comes with a DVD?

ANDREW PAUL



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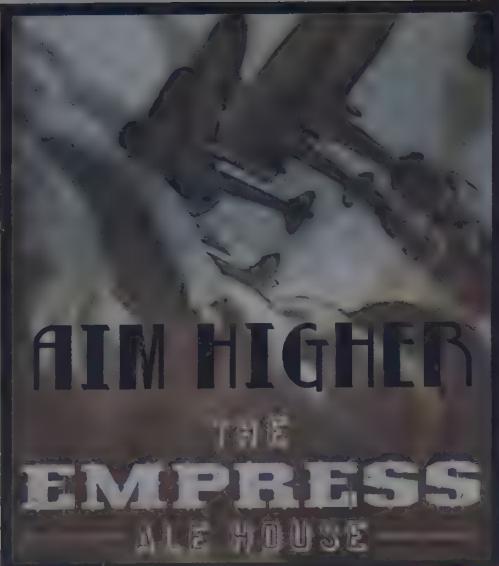
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MUSIC PREVIEW • CLUSTER ROCK • BY TRENT WILKIE | 453 words

The Tom Fundamentals



Pieces Of Eight | The Tom Fun Orchestra launches its octet offensive with their album *You Will Land With a Thud*. PHOTO COURTESY OF COMPANY HOUSE RECORDS

YOU CAN FIND CAPE BRETON'S TOM FUN ORCHESTRA IN YOUR RECORD STORE'S "CELTIC KITSCHY JAZZ FUSION" SECTION... OR NOT

THE TOM FUN ORCHESTRA

w/ Jon and Roy, The Pawn Shop (10551-82 Ave), Sat, Feb 6 (8pm). Tickets: \$10, available at the door.

As The Tom Fun Orchestra well knows, living in post-industrial Cape Breton is a bittersweet experience. You have some of the most beautiful untouched landscapes in Canada, the people (for the most part) have a whimsical temperament, and it's always easy to find someone willing to have a drink with you. The downside of "this graveyard with

lights" (as my late uncle Gerry called it), is that you have to escape it in order to appreciate how eclectic it is.

"Anywhere you go, people have similar elements, even outside Canada," says singer-songwriter Ian MacDougal. "But we definitely come from a place that is unique in certain ways. Maybe it's just that we're a bunch of weirdos, but when we roll into a place, people do notice a difference in our clique. Then again, we spent some time in Ireland and there are some heavy differences. But then again, there are some similarities. You'll find good people everywhere and you'll find assholes everywhere. I'll find out even further once we make it to the West Coast."

Leaving home to travel abroad means meeting new people, and meeting new people means being defined by your origins. And being defined is unsettling. Usually, creative types try to beat the rest of the world to the punch by labelling themselves first.

"At first I found it frustrating," MacDougal says, "but then I realized that if nobody has heard us before they need something to compare us to. They can't say we sound like The Tom Fun Orchestra because that won't mean anything. It's terms like 'Celtic kitschy jazz fusion' that don't sit well with me. So during one rehearsal we just called it 'cluster rock.' Hopefully we'll start a genre and there will be others who play cluster rock as well."

But will The Tom Fun Orchestra still be playing it? "When album No 2 comes along," MacDougal says, "I suspect it will sound fairly different from the first one. Although I don't think being all over the board limits us. We don't try to adhere to one thing or another; it's about whatever comes out that we like. We've got a handful of songs that aren't on the album that we play and dozens of songs in my back pocket. I just download them onto my computer through a plastic microphone. These demo songs are all over the place and I'm sure that some of them will sound significantly different from what's on the album right now."

As for the show, it's the kind of thing that only a fellow countryman can do justice to. "Buck 65 referred to it as a party where the kids are scared to come upstairs," MacDougal says.

Well, until those kids start bands.



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TRAVEL CUTS

LIVE MUSIC

THURSDAY

Alternative

OUTDOOR MINERS LIKWILO LOUNGE, 10081 JASPER AVE.
Doors at 9 p.m.

Blues & Roots

JIM BYRNES HORIZON STAGE, 315 JESPERSON AVE., SPRUCE
GROVE, AB Doors at 7:30 p.m.

Concerts

COLIN LINDEN THE ARDEN THEATRE, #5 ST. ANNE ST., ST.
ALBERT, AB With White Johnson.

Spirit, Spice and Other Recipes for Life

STUDENTS UNION BUILDING, U OF A CAMPUS DORS at 12 p.m.
Info: www.uweeb.ca

DJs/Club Nights

I LOVE BOB NEW CITY, 10081 JASPER AVE. Dexter Nebula
and Anarchy Adam. Every Thu.MIA FELLOW BUDDY'S PUB, 1725B JASPER AVE. With DJ
WestCoastBabyDaddy. Every Thu.

Pop & Rock

KEN BROWN HULBERT'S, 7601 115TH ST. Doors at 8 p.m.

FRIDAY

Alternative

BROHANS NEW CITY, 10081 JASPER AVE. Reunion show
Doors at 9 p.m.BATTLE OF THE BANDS MEAD HALL, 10940 166 ST. With
Requiem, City of Sails, Miskatonic, Emblem. Doors at 8 p.m.
E-TOWN BEATDOWN LIKWILO LOUNGE, 10081 JASPER AVE.
With the Brink and Good Things. Doors at 9 p.m.

Blues & Roots

FROM THE DELTA TO CHICAGO HAVEN SOCIAL CLUB, 15120
A STONY PLAIN RD. A night of blues. Doors at 8 p.m.
MARSHALL LAWRENCE HAVEN SOCIAL CLUB, 15120A
STONY PLAIN RD. With Handline Blues Band. Doors at 8 p.m.NUKED BLUES REVUE BLUE CHAIR CAFÉ, 9624 76TH AVE.
ConcertsAHWAHAN HULBERT'S HULBERT'S, 7601 115TH ST.
Doors at 7 p.m.MONTREAL GUITAR TRIN ARDEN THEATRE, #5 ST. ANNE
ST., ST. ALBERT, AB Doors at 7:30 p.m.

NATHANIEL DETT CHORALE FESTIVAL PLACE, 100

FESTIVAL WAY. SHERWOOD PARK Doors at 7:30 p.m.

SOUL FOOD MY HOROWITZ THEATRE, STUDENTS UNION
BUILDING, #10 W/ A Soulful Fyah, Fara Palmer, Peoples'
Peets, and More. Doors at 9 p.m.

DJs/Club Nights

CONNECTED FRIDAYS THE BANK ULTRA LOUNGE, 10765

A SPER AVE. Local house and international guest DJs.

DANCEHALL REGGAE NIGHT 180 DEGREES, 10730 107TH

AVE. With Generation IVEXX. Doors at 10 p.m.

DUDDONOV NEWCASTLE PUB AND GRILL, 6109 90TH AVE.

W/ EDDY TOONFLASH BUDDY'S PUB, 11725 JASPER AVE.

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EDMONTON MALL, 8882 107TH ST.

FRIDAY NIGHT FREAKOUT NEW CITY, 10081 JASPER AVE.
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With DJ Groovy Coozy and DJ Fuze.THE MOD CLUB HALO LOUNGE, BMSM, 10538 JASPER AVE.
With DJ Blue Jay & Travy D.

Pop & Rock

DAN SKAKUN JEFFREY'S CAFE & WINE BAR, 9640 142ND ST.
With Jim Head and John Taylor.

DJs/Club Nights

DIRTY CITY HEARTS STARLITE ROOM, 10030 102ND ST.

With Wish and Oldbury. Doors at 9 p.m.

LAURA JOHNSON & DANIEL GREGORIO FRESH START

B&B BISTRO, 484 RIVERGARDEN SQUARE Doors at 6 p.m.

ONE DAY LATE JET NIGHTCLUB & SPORTS LOUNGE, 9221

74TH AVE. With JFR Project. Desouva Drive.

PROVINCIAL ARCHIVE ARTERY, 9535 JASPER AVE.

RUMBLE STRIPPERS BRIXX BAR & GRILL, 10030 102ND ST.

Doors at 9 p.m.

TOM FUN ORCHESTRA PAWN SHOP, 2ND FLOOR, 10551

82ND AVE.

WICKED AWESOMES HYDEAWAY, 10209 100 AVE. With

Outdoor Minors and Dropping Out.

SATURDAY

Blues & Roots

BOB JANIRIS QUEEN ALEXANDRA HALL, 10425 UNIVERSITY

AVE. Doors at 7 p.m.

GARGANTUAN GUEST BLUE CHAIR CAFÉ, 9624 76TH AVE.

Concerts

ALLISON CROWE McDUGALL UNITED CHURCH, 10025

102ST 111 Doors at 8 p.m.

MAUREEN MCGOVERN FESTIVAL PLACE, 100 FESTIVAL

WAY. SHERWOOD PARK. AB Doors at 7:30 p.m.

DJs/Club Nights

DANCEHALL REGGAE NIGHT 180 DEGREES, 10730 107TH

AVE. With Generation IVEXX. Doors at 10 p.m.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ SHERI NEWCASTLE PUB AND GRILL, 6108 90TH AVE. Top
40. Requests.THE MENACE SESSIONS BLACK DOG FREEHOUSE, 10425
WHYTE AVE.ON SNAP! TEMPLE, 10030 102ND ST. Degree & All Our DJs.
3 STYLÉ EDMONTON 2009 STARLITE ROOM, 10030 102ND
ST. With a Skillz & Team Canada. Doors at 9 p.m.

Jazz

MARC ATKINSON TRIO HORIZON STAGE, 315 JESPERSON
AVE., SPRUCE GROVE. Doors at 7:30 p.m.

Pop & Rock

HOLLYWOOD ASSASSYN JET NIGHTCLUB, 9221-34TH AVE.
With Face First & September Stone.LE FUZZ HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With
Robin Hunter & 6 Foot Bullies. Doors at 8 p.m.THE MOLESTICS LIKWILO LOUNGE, 10081 JASPER AVE. With
Michael Raoul. Doors at 9 p.m.

PASSENGER ACTION PAWN SHOP, 2ND FLOOR, 10551 82ND

AVE. Doors at 8 p.m.

PAUL LEPAGE HULBERT'S, 7601 115TH ST. Doors at 8 p.m.

SOULS IN RHYTHM BRIXX BAR & GRILL, 10030 102ND ST.

With Joe D and guest. Doors at 9 p.m.

SUNDAY

Alternative

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013 88TH

AVE. Hosted by Ben-Lynn Zwicker. 4-7 p.m.

Blues & Roots

REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120 A STONY

PLAIN RD. With Souljah Fyah. Doors at 9 p.m.

Concerts

BRENNAN SZAFRON FIRST BAPTIST CHURCH, 10031 109TH

ST. Organ recital. Doors at 3 p.m.

LISA BROOK FESTIVAL PLACE, 100 FESTIVAL WAY,
SHERWOOD PARK. AB Doors at 7:30 p.m.

MUSIC ON A SUNDAY AFTERNOON WHITEMUD CROSSING

CENTRE, 4210 106TH ST. With Alexandra Campbell, Darrell

Soetart, Julia Hui and John Fedor. Doors at 2 p.m.

SOLEDAD BARRIO & NOCHE FLAMENA WINSPARK

CENTRE, 7020 102ND AVE. Doors at 8 p.m.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725 JASPER AVE.

House, progressive, trip-hop.

Jazz

ANDREW GLOVER DUO THE BLUE PEAR, 10643 123 ST.
WHO'S THE BOSS? BLUE CHAIR CAFÉ, 9624 76TH AVE.

FRIDAY

Pop & Rock

TOM MEAD SECOND CLIP, 12336 124TH ST. 2-4 p.m.

TUPELO HONEY ON THE ROCKS, 11740 JASPER AVE. Doors at 8 p.m.

MONDAY

Alternative

METAL MONDAYS LIKWILO LOUNGE, 10081 JASPER AVE.

Concerts

MARINA HOOVER & PATRICIA TAO BERNARD SNELL

HALL, 112TH ST. & 86TH AVE. Doors at 5 p.m.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725 JASPER AVE.

House, progressive, trip-hop.

ELECTRIC NONSENSE BLACK DOG FREEHOUSE, 10425

WHYTE AVE. With Confederacy of Dunces, Dad Rock, TJ

Hookah & Rear Admiral Saunders. Wooftop. DJ Idols.

Pop & Rock

JIMMY WHIFFEN DEVANEY'S IRISH PUB, 9013 88TH AVE.

TUESDAY

Blues & Roots

HANK LIONHEART AND KENDAL KIRKWOOD LB'S PUB,

#10, 23 AKINS DR., ST. ALBERT, AB Doors at 9 p.m.

Cool Latin Tuesdays

FUNKY BUDDHA, 10341 WHYTE AVE. Dance Lessons.

DJ ARROWCHASER BUDDY'S PUB, 11725 JASPER AVE.

DJ NOT PHILLY RED STAR 10538 JASPER AVE.

Wednesday

Beat Party Wednesdays

STOLLS, 201, 10368 WHYTE AVE.

WEDNESDAYS

GLITTER GLUCH WEDNESDAYS BLACK DOG FREEHOUSE,

10425 WHYTE AVE.

WILDWILD STYLE WEDNESDAYS HIP-HOP BRIXX BAR

& GRILL, 10030 102ND ST. Every Wed.

WEDNESDAYS

Beat Party

WILL BELLCOURT BRIXX BAR & GRILL, 10030 102ND ST.

Doors at 9 p.m.

WEDNESDAYS

Blues & Roots

BOB JANIRIS QUEEN ALEXANDRA HALL, 10425 UNIVERSITY

AVE. Doors at 7 p.m.

GARGANTUAN GUEST BLUE CHAIR CAFÉ, 9624 76TH AVE.

Concerts

ALLISON CROWE McDUGALL UNITED CHURCH, 10025

102ST 111 Doors at 8 p.m.

MAUREEN MCGOVERN FESTIVAL PLACE, 100 FESTIVAL

WAY. SHERWOOD PARK. AB Doors at 7:30 p.m.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

Pop & Rock

DUFF ROBINSON DEVANEY'S IRISH PUB, 9013 88TH AVE. E

Ongoing

Pop & Roots

ONE4FIVES O'NEILLS IRISH PUB #104, 1908 ST. ALBERT

ROAD FEB 6 - FEB 7 With Slowburn.

TERRY MCDADE FARMINGTON HALL MACDONALD, 10065

100TH ST. FEB 5 - FEB 6 Doors at 5 p.m.

FRIDAY

Deuce & Rock

DUELING PIANO SHOWS THE IVORY CLUB, #1940 CALGARY

TR. Every Thu 8 p.m., Fri & Sat 9 p.m.

ERINIE WATTS QUARTET YARDBIRD SUITE #11, TOMMY

BANKS WAY, FEB 6 - FEB 7 Doors 8 p.m.

RED PIANO PLAYERS RED PIANO CAJUN BISTRO, 1638

BOURBON STREET, WED. Dueling piano show.

Pop & Rock

BOBBY AUSTIN SHERLOCK HOLMES PUB, 10012 101A AVE.

FEB 10-14

BOBBY AUSTIN SHERLOCK HOLMES PUB, CAPILANO MALL,

FEB 5-6

THE CLASSICS YELLOWHEAD CASINO, 12464 158D ST.

FEB 6-7

CRUSH CASINO EDMONTON, 7055 ARGYLE RD. FEB 6-7

DERINA HARVEY SHERLOCK HOLMES PUB, FEB 3-3

DWAYNE ALLEN ROSE & CROWN, #195, 10235 101ST ST.,

FEB 3-6

JIMMY WHIFFEN SHERLOCK HOLMES PUB, FEB 10-14

RANDY RAINES ROSE & CROWN, #195, 10235 101ST ST.,

FEB 10-13

RATT POISON URBAN LOUNGE, 10544 WHYTE AVE., FEB 6-7

TOAST SNEAKY PETE'S, 12151 118TH AVE., FEB 6-7 Doors

at 9:30 p.m.

TOM DIZON SHERLOCK HOLMES PUB, 10012 101A AVE.

FEB 3-7

WEIRDOS ROSE & CROWN, #195, 10235 101ST ST., FEB 10-14

WEDNESDAYS

THE IVORY CLUB 2940 CALGARY EDMONTON, AB

Hosted by Marty Vinko 9 p.m.

PLEASANTVIEW HALL 10860 57TH AVE. Acoustic fiddle

jam with Wild Rose Old Time Fiddlers Society. Info:

474-5270

ROSE BOWL ROUGE LOUNGE, 10111 117TH ST. Hosted by Mike

McDonald and Sherry Lee Wisor. 90 m. - 12 a.m.

WUNDERBAR HOFRABAUS 8020 101ST ST. Hosted by 9:30 p.m.

TUESDAY

COAST TO COAST PUB & GRILL 552 CALGARY TR.

Hosted by Leona Burke. Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB & GRILL 552 CALGARY TR.

Hosted by Leona Burke. Doors at 9 p.m.

SATURDAY

THE IVORY CLUB 2940 CALGARY EDMONTON, AB

Hosted by Chris Wynters 9 p.m.

SUNDAY

THE IVORY CLUB 2940 CALGARY EDMONTON, AB

Hosted by Mark Ammar and Noel (Big Cat) Mackenzie.

SIDELINER'S PUB 10108 127TH ST. All Star Jam. Hosted by

Alicia Fair and Ridley Siderer 8 p.m.

SPORTSMAN'S LOUNGE 8700 50TH ST. Doors at 8 p.m.

WEDNESDAY

BLUEGRASS JAM PLEASANTVIEW COMMUNITY HALL

10860 57TH AVE. Hosted by the Northern Bluegrass Circle

Music Society 7:30 p.m.

EDDIE SHORTS 10712 124TH ST. Open Jam, all gear provided

HAVEN SOCIAL CLUB 15120 A STONY PLAIN RD. Hosted by

Ido Vandelaan 7:30 p.m.

HOOLIGANZ PUB 10704 124TH ST. Hosted by Rock 'n' Roll

Kenny 7:30 p.m.

LITTLE FLOWER OPEN STAGE Hosted by Brian Gregg.

Info: www.littleflower.ca 780-429-2624.

SECOND CLIP 12336 124TH ST. Doors at 8 p.m.

STEEPS TEA LOUNGE 9351 118TH AVE. Acoustic open mic.

Info: lj.albert@gmail.com.

COAST TO COAST 552 CALGARY

Hosted by Troy P.

Wright 9 p.m.-2 a.m.

MOLSON SATURDAY OPEN STAGE LB'S PUB 101, 23 AKINS DR., ST. ALBERT

Doors at 9:30 p.m.

MORANGO'S TEK CAFE 10118 97TH ST. Hosted by Odie

Dode 7:30 p.m.

SUNDAY

SHOOTERS PUB DUSTER'S PUB 6402 118TH AVE.

Hosted by Troy P.

EDDIE SHORTS 10712 124TH ST. Hosted by Rob Taylor. 9 p.m.

HOOGLANZ PUB 10704 124TH ST. Afternoon jam hosted by

Rock 'n' Roll Kenny

THE LOOP LOUNGE 367 ST. ALBERT DR. ST. ALBERT Hosted

by JJ Lemmy & The Cats 3-10 p.m.

NEWCASTLE PUB & GRILL ACUSTIC OPEN STAGE 6108

90TH AVE. Hosted by Will James & Crawford. Doors at 9 p.m.

O'BRYNE'S 10168 WHYTE AVE. Hosted by Joe Bird 9 p.m.

SONGWRITERS STAGE HUBERT'S, 7601 115TH ST. Hosted

by Rhea March. Info: www.huberts.ca

TUESDAY

THE IVORY CLUB 2940 CALGARY EDMONTON, AB

Hosted by Marty Vinko 9 p.m.

PLEASANTVIEW HALL 10860 57TH AVE. Acoustic fiddle

jam with Wild Rose Old Time Fiddlers Society. Info:

474-5270

ROSE BOWL ROUGE LOUNGE, 10111 117TH ST. Hosted by Mike

McDonald and Sherry Lee Wisor. 90 m. - 12 a.m.

WUNDERBAR HOFRABAUS 8020 101ST ST. Hosted by 9:30 p.m.

WEDNESDAY

EVERYBODY LOVES GAIMAN



ACADEMICS, COMIC BOOK GEEKS, AND CHILDREN THE WORLD OVER: THE AUTHOR OF *CORALINE* APPEALS TO THEM ALL

"Ah, the terrific, wonderful, magical, delightful thrill of being scared!"

Neil Gaiman is describing the experience of seeing the 1939 MGM version of *The Wizard of Oz* when he was five years old, and hiding beneath his seat whenever the Wicked Witch of the West came onscreen. A new generation of young moviegoers may experience that same sensation when they see *Coraline*, writer/director Henry Selick's new animated film version of Gaiman's award-winning children's novel. The Wicked Witch of the West is plenty scary, but she has nothing on The Other Mother, the spidery maternal figure who lures the young heroine into a candy-coloured alternate universe ... and who might never let her leave. (Read our rave review on the opposite page.)

Gaiman, a 48-year-old Englishman who now makes his home in Minneapolis, is a revered figure in the world of comic books and fantasy — a recent encyclopedic guide to his work is called *Prince of Stories* — but *Coraline* could be the film that finally establishes his name with the non-geek audience. It looks like there'll be plenty of stuff for his new fans to look forward to, including an adaptation of his Newbery Medal-winning *The Graveyard Book* to be directed by Neil Jordan, and an off-Broadway musical version of *Coraline* with songs by The Magnetic Fields' Stephan Merritt. Who knows — maybe that long-delayed movie version of his comic book *Death: The High Cost of Living* will finally get off the ground as well.

Those projects are still taking shape, and

no doubt Gaiman will be filling his popular blog with more information about them as they develop. Right now, he's busy promoting *Coraline* — and even though it's his second major round of interviews in as many weeks, coming right on the heels of his Newbery win, he does a fine job of disguising the frazzled state of his brain. He spoke last Monday to myself and two other reporters about animation, motherly love, and picking out a proper babysitter.

Q: You were talking about *Coraline* with a friend who's a fan of yours, and his comment was — and nothing against your other film and TV projects — "This one really gets it right." What is the hardest thing to get right when you're making a movie? Casting? Atmosphere?

NG: Sometimes it's just tone of voice. I happen to love Matthew Vaughn's version of [my novel] *Stardust*, but I'm always aware that it's Matthew Vaughn's *Stardust* movie. Some people who loved the book couldn't stand the movie, while others saw the movie, went out and bought the book, and were terribly disappointed because whatever they got out of the movie wasn't there in the book. I don't think that is going to happen with *Coraline*. Even though there are differences in location, even though Henry Selick has taken these characters who in the book were life-size and made them bigger, I think this is probably the first time I've seen something and thought, "Yes!" It sort of maps topographically onto the book.

Q: Henry Selick is one of the more underappreciated directors in Hollywood — in no small part because his most famous film is called *Tim Burton's The Nightmare Before Christmas*. Was there any worry that your name might overshadow his all over again with *Coraline*?

NG: While I'm very happy to go on the

road and plug it, I'm also making sure that everybody knows that this is Henry's film. We're talking about a handmade film. Everything you see onscreen was made by hand by Henry or a member of his team. This is a film where if something moves, it's because one of 40 animators moved it just a tiny bit. You're talking about the single most ambitious stop-motion film that's ever been made — and possibly that ever will be made. And it would be a bad thing if people assume it was my movie. I would not want to do to Henry what happened on *A Nightmare Before Christmas*. I want Henry to get the glory — and the 400 people who made *Coraline* to get the glory as well.

Q: You've always taken a hands-off approach to adaptations of your stories. Do you think people tend to be overprotective of their work when they get adapted into other media?

NG: I think it's like babysitting. There are people with whom I'm happy to leave my children. I don't want to stay there going, "Don't do that. He doesn't like that. He doesn't dress him that way." I'd much rather find people I like, who I feel I can trust my baby with and know I'm not going to come back and say, "You know, I really didn't expect him to have a tattoo on his cheek."

Q: While we're on the topic of people minding children who aren't actually theirs, the character in *Coraline* who fascinates me the most is The Other Mother. I'm not sure if I'm even meant to be thinking that way, but this alternate world she creates is so full of delightful objects and song and food — her plans may be sinister, but all this stuff did come out of her imagination, right? So can she really be all bad? Could you talk a little about this character's psychology and how the idea for her arose?

GAIMAN cont'd on pg. 29

MOVIE REVIEW • ANIMATION • BY PAUL MATWYCHUK | 597 words

Two Family Household

A GIRL DISCOVERS A MAGICAL PORTAL TO A (SEEMINGLY) BETTER LIFE – AND IT'S IN 3-D! – IN CORALINE

CORALINE

Directed by Henry Selick. Starring Dakota Fanning, Teri Hatcher, John Hodgman, Dawn French, Jennifer Saunders. Opens Fri, Feb 6.

★★★★★

Young Coraline Jones has made a wondrous discovery. In an unused room in her family's new home in the remote, dreary Pink Palace Apartments, there is a strange, papered-over half-door built into the wall. The previous afternoon, when Coraline peeled away the wallpaper and opened the door, all she found was a brick wall. But now, in the middle of the night, those bricks have vanished, replaced by a mysterious *Being* John Malkovich tunnel that leads into some kind of magical alternate reality. In this world, it's sunny instead of grey, and her distracted parents (who spend the whole day writing how-to books about gardening mulch) have been replaced by fun-loving lookalikes who serve cake and pizza for dinner instead of vegetarian casseroles and always seem to have time for her. When Coraline asks the female of the pair who she is, this beaming impostor with gleaming black buttons for eyes gives her a simple, vaguely disturbing reply: "I'm your other mother."

That's the moment where it becomes clear that you're in the hands of storytellers who understand how fantasy works – that four tantalizing words can do more to stimulate the imagination than pages and pages of backstory. Or at least it would be the moment if you hadn't been thoroughly enchanted by everything leading up to it. Let's say it plainly: *Coraline* – adapted from Neil Gaiman's children's book by Henry Selick, the genius of stop-motion animation whose previous films in-



Tunnel Vision | Coraline (voiced by Dakota Fanning) crawls into the realm of The Other Mother. PHOTO COURTESY OF ALLIANCE ATLANTIS

clude *The Nightmare Before Christmas* and *The Corpse Bride* – is an absolutely transporting piece of entertainment. Some of the imagery near the end of the film may be a little too intense for younger viewers, but otherwise, I can't imagine any moviegoer, young or old, watching *Coraline* and not being delighted by the story or enraptured by the wit and craftsmanship on display in every single frame. I don't think I stopped grinning for the entire 100 minutes.

And I laughed out loud a lot of the time too, especially at every scene involving Coraline's down-stairs neighbours Miss Spink and Miss Forcible, two dotty retired actresses (voiced by the British comedy duo Dawn French and Jennifer Saunders) who share their apartment with about a dozen Scottish terriers – two dozen if you count all the dead ones they've had stuffed.

At the same time, if there's one thing Gaiman and Selick are careful to always take seriously, it's the perspective of their main character. As voiced

by Dakota Fanning, Coraline is smart, brave, and resourceful, but she's far from flawless – she can be surly and resentful as any kid, with a default facial expression of skeptical scorn, and she's definitely tempted to abandon her real parents and move in with her Other Mother. (Who can blame her, though? Trained mice put on a circus show every night, her father sings They Might Be Giants songs at the drop of a hat, and – most miraculous of all – nobody ever calls her "Caroline".)

Coraline is, in some ways, a film about the limits of fantasy – the magical world the Other Mother creates turns out, of course, to be merely a façade propped up to hide something dark and sinister. And yet, paradoxically, the creativity that went into making this movie feels practically infinite. "Be careful what you wish for," warns the tagline on the *Coraline* poster ... but when the lights go down in the theatre auditorium, experiences like *Coraline* are what we all hope we're about to get, and so seldom do.

GAIMAN (cont'd from pg. 22)

NG: The character began with the English language – just with the idea that "Other Mother" rhymes and sounds right, but has the most disturbing connotation. It was just a lovely little thing that I played with in my mind. I remember when I was a kid, I would sit there during boring geography lessons and think to myself, "What would happen if my parents moved house today and forgot to mention it to me? And what if another family moved in that looked so much like mine that I wouldn't know the difference?" Those are the

ture. What do you think it is that allows kids to sort of go along for the ride while adults tend to linger on the horrifying imagery?

NG: I think partly it's that, for some reason that I cannot identify, from page 1, kids have no more doubt that Coraline is going to get into any real trouble than you picking up a James Bond book would worry that Goldfinger is actually going to kill him in a deathtrap. Kids have that certainty: adults don't. Adults wind up sort of beset by bumblefoot in the thicket. Also, kids read a story about someone like them going up against something

figure vocabulary will take care of itself – I sometimes have little arguments with copy editors on that point. It's really fun as a kid to run across a word you don't know and to find out what it means. I used to like doing that when I was a kid, so I enjoy throwing in a word that the reader might not have encountered before. The main difference [between the two types of books] may be that when I'm writing for adults, I tend to write without much regard to length. I'll put in stuff that's there simply to please myself. *American Gods* is 200,000 words long, and I couldn't possibly justify every word.

"KIDS TEND TO FIND BUTTON-EYED PEOPLE KIND OF COOL – IT'S A GOOSEY, SILLY THING. BUT ADULTS TEND TO FIND BUTTON-EYED PEOPLE REALLY, REALLY DISTURBING."

sorts of things I used to worry myself with when I was eight. Now, when I wrote *Coraline*, The Other Mother became everything that's wrong with the word "love." Parental love is a really interesting thing. It's a protective thing, but it carries with it some odd burdens, one of which is that if you do your job, they go away. Children are not things you get to keep. The Other Mother is the opposite of that – it's all about possession with her. There's a line from the book that made it into the film, where the Cat says, "She wants something to love. She may want something to eat as well."

Q: You've said that adults tend to be more scared by the story, while kids see it more as an adven-

ture. What do you think it is that allows kids to sort of go along for the ride while adults tend to linger on the horrifying imagery?

Q: You've had great success as an author of children's books, and of course just last week *The Graveyard Book* won the Newbery Medal. Do you think any differently when you're writing something for younger audiences? Is there a mental switch that gets flicked on, even it's something as basic as keeping your vocabulary a little simpler?

NG: I actually don't worry about vocabulary. I

Coraline is 30,000 words, and I bet I could probably justify every one of them. With a book for children, I try to pare everything down to the absolute minimum. I don't want to waste their time. And you know, if kids like a book, they'll go back and read it again and again. It's that idea of books as places and books as friends, which seems very specific to childhood. *Coraline* was published in 2002. It's now 2009, and I am fascinated by the number of 18- and 19-year-olds who side up to me and tell me that was the most important book of their childhood. It's very odd to be told by someone of breeding age that you wrote the most important book of their childhood.



O Hrothgar, Where Art Thou? | *Beowulf* is Neil Gaiman's most financially successful Hollywood venture so far – but *Coraline* might very well top it. PHOTO SUPPLIED

ESSENTIAL GAIMAN • FIVE MORE CLASSICS FROM THE CREATOR OF CORALINE

As the man who made it acceptable for anyone older than 12 to read a comic book in public, Neil Gaiman has been the most trusted brand name in modern fantasy. But he's so prolific, and his work has appeared in so many different forms – comic books, children's fiction, films, even videogames – that it's hard for non-geeks to know where to start. So here's SEE's list of five essential Gaiman creations to keep an eye out for – James Hamilton

Sandman (1989-1996)

The 10-volume series that brought a newfound maturity to the entire comic book medium, *Sandman* follows the trials and tribulations of Morpheus, the Lord of Dreams, as he attempts to rebuild his kingdom after a prolonged imprisonment. 1993's spinoff *Death: The High Cost of Living*, about Morpheus' sister, is also worth checking out.

Neverwhere (1996)

Gaiman's debut novel begins with Londoner Richard Mayhew finding himself erased from the living world. Invisible to everyone on the surface, Richard retreats beneath the city to a strange hidden kingdom. Written as a tie-in with the BBC miniseries of the same name, the emotional depth of Gaiman's adaptation far surpasses that of the TV version.

American Gods (2001)

Gaiman's bestselling novel is partly a scary road trip and partly a deep examination of Americana and classic mythology. In the world of *American Gods*, the gods live among us, plagued by the same anxieties as any of us lowly mortals. A kaleidoscopic look at a world where the gods take our beliefs (or lack thereof) very personally.

Marvel (2003)

Gaiman's unlikely but kickass superhero comic transfers some of Marvel's favourite characters to the waning years of the reign of Queen Elizabeth I. As the world enters a new age, Gaiman weaves a thrilling mystery – why are these Marvel stars appearing nearly 400 years before they're supposed to?

Beowulf (2007)

Gaiman co-wrote the script for Robert Zemeckis' film version of the Old English poem. It's a rousing epic about a Scandinavian hero and his band of warriors who must save a small kingdom from the murderous monster Grendel (not to mention Grendel's slyly mother). If you can stomach all the dragon innards, the advanced motion-capture effects are amazing to watch.

on screen

“THE EXILES FEELS LIKE A PERSONAL TOUR FROM SOMEONE WHO KNOWS THE CITY'S EVERY NOOK AND CRANNY.

MOVIE REVIEW · REDISCOVERY · BY MICHAEL HINGSTON | 481 words

Natives Of Los Angeles

THE EXILES IS A FASCINATING SNAPSHOT OF URBAN ABORIGINAL LIFE CIRCA 1961 – AND OF L.A. ITSELF

THE EXILES

Written and directed by Kent Mackenzie. Starring Yvonne Williams, Homer Nish, Tommy Reynolds. Metro Cinema (Ziegler Hall, The Citadel). Fri, Mon-Tue, Feb 6, 8-9.

★★★★½

All but forgotten until a clip of it was included in Thom Andersen's 2003 compilation documentary *Los Angeles Plays Itself*, Kent Mackenzie's *The Exiles* (1961) is a visually stunning yet morally unglamorous look at a group of Aboriginal Americans wiling away their days in the Bunker Hill neighbourhood of L.A. The film follows Yvonne, a young, pregnant Apache; her wandering but faithful husband Homer; and their rowdy Mexican house mate Tommy over a typical summer's night – which in this case means an alcohol-fuelled jaunt around town for the boys, and a quiet, reflective night alone for Yvonne.

Mackenzie, a white, middle-class New Yorker, came through film school in the mid-1950s, just as a new wave of realism was gaining momentum in cinema around the world. With *The Exiles*, he set out to create an even-handed depiction of how life really was for many Aboriginal Americans who left their reservations for the big city, as well as the new, often-hidden communities they forged in L.A.

It doesn't look as though anyone pointed out to Mackenzie the irony of a white man trying to show the authentic aboriginal experience – impossible until then, presumably, because Aboriginal Peoples were being oppressed by other white people



Battle of Bunker Hill | The all-Native cast of *The Exiles* makes their way through a parched Los Angeles landscape. PHOTO COURTESY OF MILESTONE FILMS

– but to his credit, he did the research. He cast actual residents of Bunker Hill and insisted they help write the script, which was to be based on their own experiences, and take an active hand in the production itself.

In fact, the finished product ended up being so close to the actors' life stories that Mackenzie considered *The Exiles* to be a documentary. This is clearly something of an exaggeration, though with the

handheld camera and constantly mumbled line deliveries, it sure doesn't look like the Hollywood films being made on the other side of town.

And yet its most remarkable aspect is the true-to-life feel of its perfectly rendered snapshot of Los Angeles in the 1950s – not the alcoholism and misogyny in life for Aboriginal People there, mind you, but the skeleton of the city itself.

This is what prompted Thom An-

dersen to track down Mackenzie's daughters for use of a clip in *Los Angeles Plays Itself*, and it's easy to see what inspired him. The group's travels take them all around the city, each locale shot more stunning than the last: the gigantic market, with its fishmongers and trinket-sellers; the wood-panelled apartment buildings, where the camera captures every knot and stain; or the hill overlooking the city, where people of all tribes come together late at

night to drink and sing their traditional songs. It feels like a personal tour from someone who knows the city's every nook and cranny.

The Exiles is short – 72 minutes, including a lengthy opening credit sequence – so the characters, while appealing, don't have much depth. Unless you count Los Angeles, of course; this is a real breakthrough performance by the city, and it plays itself.



The Makeup Department Gets Another Lay Off | Melissa Leo didn't pretty herself up when she played Det. Kay Howard on *Homicide* and she wasn't about to start doing it now in *Frozen River*. PHOTO COURTESY OF SONY PICTURES CLASSICS

DVD DICTATOR · THE MOVIES YOU MUST BUY THIS TUESDAY

PUTTING FOOD ON THE TABLE!

Frozen River

CAST | Melissa Leo, Misty Upham, Charlie McDermott, Michael O'Keefe

Frozen River is the only major Oscar-nominated film that never played theatres in Edmonton – although, ironically, its wintry, blue-collar setting and the strong aboriginal presence in the cast mean it probably has more relevance to Albertans than any of its competitors. The careworn face of Best Actress nominee Melissa Leo is the film's most memorable element – she plays a struggling mom who resorts to smuggling illegal immigrants across the New York border as a way of paying for a new double-wide trailer.

SMEARING SHIT ON THE WALLS!

Blindness

CAST | Julianne Moore, Mark Ruffalo, Gael García Bernal, Danny Glover, Don McKellar

Fernando Meirelles' star-stuffed adaptation of José Saramago's allegorical novel was the biggest arthouse flop of 2008. (Turns out, neither critics nor audiences wanted to see Julianne Moore and Mark Ruffalo locked in a prison and wallowing in their own filth. Go figure.) What's more, the film was targeted by protests from the National Federation of the Blind, who objected to the way the film associated blindness with depravity and sadism. Would it be tasteless to ask how they can criticize a film they haven't even seen?

PUTTING FOOD ON YOUR CHILDREN!

W.

CAST | Josh Brolin, Elizabeth Banks, Richard Dreyfuss, Thandie Newton, James Cromwell

Oliver Stone's biopic of U.S. bumbler-in-chief George W. Bush was another of last fall's critical and popular duds – and one wonders whether anyone in the Age of Obama will be eager to revisit his predecessor's administration on DVD. The film is disappointingly free of Stone's trademark reckless provocation, but Brolin is marvelous as the incurious but charismatic Dubya, while Richard Dreyfuss and Jeffrey Wright contribute sharp, not-to-be-misunderestimated supporting turns as Dick Cheney and Colin Powell.

MOVIE REVIEW • CATCHPHRASE! • BY KATHLEEN BELL | 507 words

MOVIE REVIEW • TWEEN HORROR • BY JAMES HAMILTON | 100 words

Vive L'Indifférence!



Meth-December Romance | Is Kevin Connolly into Drew Barrymore? He's Not Just That Into You holds the answer.

PHOTO COURTESY OF NEW LINE CINEMA

THE ALL-STAR ROMCOM HE'S JUST NOT THAT INTO YOU IS A MOVIE TO HAVE A FLING WITH, NOT TO MARRY

HE'S JUST NOT THAT INTO YOU

Directed by Ken Kwapis. Starring Jennifer Goodwin, Jennifer Aniston, Drew Barrymore, Scarlett Johansson, Justin Long, Ben Affleck, Bradley Cooper. Opens Fri. Feb. 6.

★★★☆☆

In the spirit of *He's Just Not That Into You* and its no-bullshit take on dating, I'm going to be straight with you. That means no word games, no sugarcoating. You won't have to decipher what I mean because I'm going to mean what I say. This movie is cute and funny and fun and, I mean, I could definitely see it again, but honestly, I don't think this thing has a lot of longevity to it. There's no real spark.

I guess what I'm trying to say is, I'm just not that into *I'm Just Not That Into You*.

Don't get me wrong: this film's a charmer, a welcome freshening-up of the romantic comedy format. With its ensemble cast of professional sweethearts such as Jennifer Aniston, Drew Barrymore, and Scarlett Johansson, and big-eyed boys who know just when to use that sly sideways smile, like Justin Long, Ben Affleck, and Bradley Cooper, it's like hiring the Navy SEALS — you know they're going to get the job done. But it's no classic. It's movie to have a fling with, not one you'd marry, so speak.

Co-opted from the bestselling self-help guide of the same name, the take-home message of *He's Just Not That Into You* is that if a guy likes you, he'll get in touch; otherwise,

do yourself an emotional favour and step away from the phone. As Mary

(Barrymore) points out to her best friend Anna (Johansson), "Now you have to go around checking all these different portals just to get rejected by seven different technologies. It's exhausting."

While the heavyweight cast ultimately works to the film's advantage, the sheer number of characters is also Ken Kwapis' biggest directorial challenge. Some of the relationships don't get the early screentime they require to earn the weepy dramatic payoff later on. Johansson's character gets such short shrift that she comes off as a delusional seductress — which, to be fair, is what she is, but I think the film was hoping to show her in a more compassionate light. I got crazy bitch. She's also the only character who doesn't get the "he's just not that into you" from any of the male characters, which I guess is a welcome touch of realism.

Not That Into You also lags whenever wait with Gigi (Big Love's Jennifer Goodwin) for that call everybody but Gigi knows won't come. And Gigi is so obsessive she seems more than a little insane — the role is, quite frankly, insulting to women everywhere. She even swings by a dude's favourite haunt, uninvited, to "return" a promotional pen that she didn't even borrow from him in the first place. Luckily, this is where she meets the Mac Guy — er, I mean Justin Long, whom I love. Maybe we don't know each other well enough to say "love." But definitely like. A lot. Hopefully he'll call!

In the end, *Not That Into You* is best approached the way you would a blind date: keep your expectations low and you might be pleasantly surprised.

YOU'LL SEE ALL THE TWISTS COMING, WHETHER YOU ASKED FOR IT OR NOT, IN THE UNINVITED

THE UNINVITED

Directed by The Guard Brothers. Starring Emily Browning, Elizabeth Banks, Arielle Kebbel, David Strathairn. Now playing.

★★★☆☆

Remember in high school when your mom died and your dad hooked up with her nurse, and ghosts forced you and your sister to reveal the nurse's sinister true intentions?

Wait. You don't remember that?

Okay ... remember in high school when movies like that used to scare the crap out of you?

Following a suicide attempt after the death of her mother, Anna (Emily Browning) returns home after a 10-month stay in a psychiatric hospital to find that her father (David Strathairn) has already shacked up with his late wife's personal nurse (Elizabeth Banks). Haunted by dreams that seem to be warnings from beyond the grave, Anna and her older sister (Arielle Kebbel) set out to prove that their mother's death wasn't an ac-

cident but actually a calculated murder, and that their father's new love bunny may be the one responsible.

The *Uninvited* is based on the Korean horror flick *A Tale of Two Sisters*, and it sticks reasonably closely to the plot of the original — but it also honours all the clichés of the "tween scream" genre (which also includes such PG-13 shockers as *I Know What You Did Last Summer* and *The Glass House*). To wit:

- The family lives in an inherently creepy and weirdly isolated house surrounded by trees, barren cliffs, and water.

- The surrounding town is a small and sleepy hamlet with secrets to hide.

- The teen protagonists are surrounded by impossible-to-talk-to adults who seem oblivious to the creepy goings-on around them.

In fact, there is almost never an *un*-creepy moment in *The Uninvited*, and that's a big reason, paradoxically, why this movie fails to make you jump out of your seat. When every shadow, every keyhole, and every closed door is shown to look as menacing as possible, you get a little blasé when the crawling, charred corpses and spooky-looking redhead chil-

dren start showing up.

Have I seen movies scare more with less? Absolutely. Have I sat through worse? For sure! The major flaw of *The Uninvited* is the much-hyped "surprise ending," which most moviegoers will see coming about 10 minutes in. Actually, you know what? My problem isn't even with the ending itself, but the realization that I was paying more attention to the gaggle of 13-year-old girls giggling and shrieking a few rows behind me, who were more entertaining than any of the plot twists I saw coming from miles away.

Movies whose twist endings are genuinely surprising (my pantheon includes *The Sixth Sense*, *Fight Club*, and *The Prestige*) almost always beg for a second viewing. They leave the viewer eager to connect the dots to see how they were fooled, but *The Guard Brothers* — a pair of British filmmakers making their feature debut — seem so confident in the ending of *The Uninvited* that they gloss over the massive plot and character inconsistencies that are plainly evident even upon first viewing.

That said, the 13-year-olds behind me had an awesome time.

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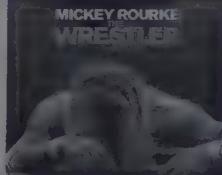
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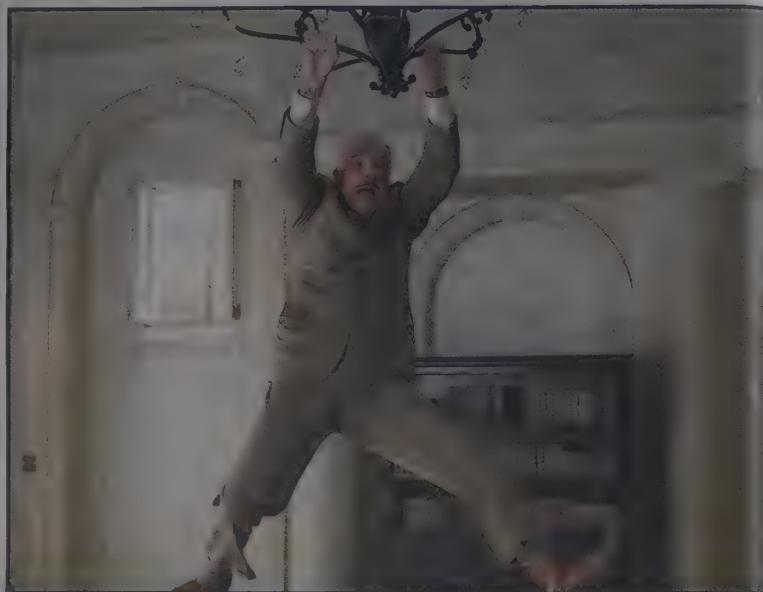
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MOVIE REVIEW • SLAPSTICK • BY WARREN HAAS | 555 words

Wait – He Still Can't Pronounce "Hamburger"?



An Inspector Falls | Steve Martin is a wild and crazy homme in *The Pink Panther 2*. PHOTO COURTESY OF COLUMBIA PICTURES/MGM

STEVE MARTIN RETURNS AS INSPECTOR CLOUSEAU IN THE HARMLESSLY IDIOTIC *THE PINK PANTHER 2*

THE PINK PANTHER 2

Directed by Harald Zwart. Starring Steve Martin, Jean Reno, Andy Garcia, Alfred Molina, Aishwarya Rai Bachchan. Opens Fri, Feb 6.

★★★★☆

In the opening scene of *The Pink Panther 2*, Steve Martin is catapulted from the hood of a car across the Seine River all the way to the other side of Paris. If nothing else, this serves as a warning to viewers that the film they are about to watch is very, very silly. Actually, calling those

national detectives. Having Clouseau collaborate with others is likely just an excuse to give Andy Garcia and Alfred Molina work, because it sure doesn't add any new layers of complexity to the story. The only other changes are that John Cleese has replaced Kevin Kline as Chief Inspector Dreyfus and Beyoncé's role as the exotic beauty has been commandeered by Bollywood actress Aishwarya Rai Bachchan.

It's hard to care about the recycled plotline when you have Steve Martin playing the unfathomably clumsy Inspector Clouseau; this is the man, after all, who portrayed the lovable moron Navin R. Johnson to perfection in *The Jerk*. Martin is clearly

ily embraces mindless slapstick as its primary source of laughs, there are frequent attempts at verbal humour so asinine they're embarrassing. The pride the film takes in its endless, unfunny jokes about Clouseau's strong French accent is especially tiresome. — Zwart emphasizes Clouseau's mispronunciation of "hamburger" so insistently that it's arguably a plot point.

But it would be asking too much of a movie about a clumsy detective for clever wordplay — or even a mystery worth solving. The identity of the thief Clouseau and his colleagues are after is pretty clear, even just after the opening credits, and you may find yourself wishing the film

THERE'S SOMETHING ABOUT SEEING A MAN ACCIDENTALLY BREAK
EVERY PIECE OF FURNITURE IN A ROOM THAT BRINGS OUT THE PART OF ME
THAT SECRETLY ENJOYS WATCHING AMERICA'S FUNNIEST HOME VIDEOS.

90 minutes of slapstick humour "silently" is a little generous, because this film is actually flat-out stupid — but a fun stupid.

Director Harald Zwart must have learned from his experience on his previous movie, *Agent Cody Banks*, that story is of little importance in these kinds of spy spoofs: he does virtually nothing to hide the fact that the plot of *Pink Panther 2* is nearly identical to Steve Martin's first *Pink Panther* movie: the Pink Panther diamond goes missing (again) and Inspector Clouseau (Steve Martin) is asked to find the culprit, only this time he's aided by a team of interna-

overjoyed to be playing a buffoon again, and his enthusiasm for hurting himself in comical ways is infectious. One scene in particular, where Clouseau tries to sneak into a mansion, is shown on a bank of security camera monitors, which allows us to appreciate Martin's still-sharp physical timing without any exaggerated sound effects. There's something about seeing a man accidentally break every piece of furniture in a room that brings out the part of me that secretly enjoys watching America's Funniest Home Videos.

Though *The Pink Panther 2* read-

had put a little effort into crafting a more intriguing case for Clouseau to solve. But then someone gets hurt again and you stop thinking critically (or thinking about anything, for that matter).

Many have complained that these new *Pink Panther* movies are a deplorable attempt to erase the memory of Blake Edwards' originals, but that would be a mistake; they just want to have their own fun. It's true that it is not Peter Sellers playing Inspector Clouseau, but it is Steve Martin, and at least he's doing this instead of another *Cheaper by the Dozen*.

MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES



Won't Get Thuled Again | Tom Radford's tags along on an Inuit Odyssey to Greenland. PHOTO SUPPLIED

OPENING THIS WEEK

BALL OF FIRE

Gary Cooper, Barbara Stanwyck, Dana Andrews, and Dan Duryea star in *Bringing Up Baby* director Howard Hawks' sparkling 1941 screwball comedy about a brassy nightclub singer who hides out from her mobster boyfriend in a houseful of tweedy academics. Screenplay co-written by Billy Wilder. Royal Alberta Museum: Mon. Feb 9 (8pm)

CORALINE

The voices of Dakota Fanning, Teri Hatcher, and John Hodgman are featured in *The Nightmare Before Christmas* director Henry Selick's delightful 3-D fantasy, based on Neil Gaiman's novel, about a young girl who dis-

covers a secret passageway that leads to an alternate universe populated by colourful, fun-loving, seemingly improved versions of her dull, workaholic parents.

THE EXILES

Mary Donahue, Horner Nish, and Clydene Parker star in director Kent McKenzie's remarkable 1961 *cinéma-vérité* portrait of urban aboriginal culture, chronicling a night in the life of a group of friends in the Bunker Hill district of Los Angeles. Metro Cinema: Fri. Sun-Mon, Feb 6, 8-9 (7/8 pm)

HE'S JUST NOT THAT INTO YOU

Ben Affleck, Jennifer Aniston, Drew Barrymore, Scarlett Johansson, and Justin Long star in *The Sisterhood of the Traveling Pants*

director Ken Kwapis' ensemble romantic comedy about young singles in Baltimore looking for love and trying to make sense of the opposite sex. Inspired by the book by Greg Behrendt and Liz Tuccillo.

INITI ODYSSEY

Local filmmaker Tom Radford's documentary portrait of Arctic anthropologist Niobe Thompson's expedition retracing the Thule people's arduous journey from Siberia to Greenland. Metro Cinema: Sat. Feb 7 (7pm)

METRO DIGITAL SHORTS

Mostly Water Theatre presents a selection of locally produced shorts, then invites the audience to vote on which filmmakers should be commissioned to create a followup. Metro Cinema: Sat. Feb 7 (9pm)

THE PINK PANTHER 2

Steve Martin, Jean Reno, Alfred Molina, Lily Tomlin, and John Cleese star in the latest installment in the slapstick spy franchise, in which bumbling, English-mangling Inspector Clouseau is assigned to hunt down a globetrotting criminal who specializes in stealing priceless historical artifacts.

PUSH

Chris Evans, Dakota Fanning, Camilla Belle, and Djimon Hounsou star in *Lucky Number Slevin* director Paul McGuigan's action thriller about a pair of psychically gifted heroes fleeing the sinister government agency who wants to put their powers to evil ends.

ALSO PLAYING

THE CLASS

Laurent Cantet's portrait of a year in the life of a Parisian schoolroom is a miraculous achievement, containing the rich characterizations and thematic depths of great drama but the fly-on-the-wall naturalism of a documentary. Unmissable.

★★★★★

FROST/NIXON

Frank Langella is getting all the love for his performance as former president Richard Nixon, but we prefer Michael Sheen's work as David Frost, the lightweight TV personality to finagle the first post-Watergate interview with him. Not exactly groundbreaking, but solid entertainment, and made for grownups.

★★★★☆

MY BLOODY VALENTINE 3-D

The usual slasher-film crap, only with a lot more eyeballs flying out of the screen.

★★★★☆

NEW IN TOWN

Forgettable fish-out-of-water romantic comedy with a script so formulaic it makes *Dar* Hollywood look daring. It's kinda nice to see Harry Connick Jr back onscreen though.

★★★★☆

PAUL BLART: MALL COP

Not funny enough to recommend, but too in-

offensive and genial to hate. If you're looking for an okay time-waster for a slushy January afternoon, this Adam Sandler-produced riff on *Die Hard* featuring a blubbery Segway-riding security guard instead of a badass off-duty policeman gets the job done.

★★★★☆

SLUMDOG MILLIONAIRE

Every Oscar season, there's always a "little movie that could" that emerges as the crowd-pleasing contender to win Best Picture. This gimmicky but winning urban fairytale about a Mumbai slum kid who wins a fortune on a TV game show is 2008's answer to *Juno* and *Little Miss Sunshine* — and it's better than either of them.

★★★★★

TAKEN

Some people have their children kidnapped and spend the entire movie crying — we're looking at you, *Changeling* lady. Others, like Liam Neeson, fly to Paris and empty a few guns into people's heads. We prefer the Neeson approach.

★★★★☆

THE WRESTLER

Mickey Rourke in an aging former wrestling star, now reduced to minimum-wage drudgery but still clinging to the last shreds of his former glory. Rourke is just magnificent: brutal, vulnerable, monstrous, heartbreaking. no one adjective does him justice.

★★★★★

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PG DOLBY ATMOS SURROUND SOUND

PG COARSE LANGUAGE

PG-13 HORROR

BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



Do Scarlett Johansson And Drew Barrymore Clip Coupons? The stars of *He's Just Not That Into You* drop by the neighbourhood drugstore. PHOTO COURTESY OF NEW LINE CINEMA

THIS WEEK: HOW ARE ROMANTIC COMEDIES RESPONDING TO THE GLOBAL ECONOMIC CRISIS?

Peter Rainer, *Christian Science Monitor* | "Assuming it turns out to be as popular as *Sex and the City* — a big assumption — *Bride Wars* could set the feminist movement back three decades. Even taffy-brained chick flicks like this one require at least a soubou of reality, no? But here we have Anne Hathaway as Emma, a penny-pinching Manhattan schoolteacher who has managed to save for her big wedding day at the Plaza Hotel by — well, pinching pennies. As presented

here, this wedding must surely cost more than \$100,000. Perhaps in these recessionary times, Emma wouldn't mind sharing with the rest of the woeful world her economic acumen?"

John Anderson, *Variety* | "Despite its layer of darkness, *He's Just Not That Into You* is a fantasy. No one has a problem except romance. Neil sails a yacht. Ben and Janine are giving their Baltimore apartment an overhaul that would embarrass *Architectural Digest*. Perhaps that's the point: No one has anything to distract them from the minutiae of their love lives, which they proceed to incinerate through overanalysis.

It's a moral fable, maybe, if you make half a million a year. The pic may be the first contemporary escapist comedy that feels fully aware of its place in the economic vortex: the lushness, the leisure, the vicarious wealth are all balm to soothe our savaged selves as we look away from the news and onto the screen. Given the state of things, such a movie almost seems like an act of charity toward the public. It's not screwball comedy, but the underlying sentiments are the same."

Dustin Rowles, *Pajiba* | "I will grant *New In Town* this: I wasn't bothered by the feel-good ending. When the entire world is



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CORALINE
NIGHTLY 7:15, 9:15; matinees Fri/Sat/Sun 11:30, 3:30. Fighting scenes, not recommended for young children

HE'S JUST NOT THAT INTO YOU
NIGHTLY 6:50, 9:20; matinees Fri/Sat/Sun 11:30, 3:30. Coarse language, sexual content

THE PINK PANTHER 2
NIGHTLY 7:15, 9:15; matinees Sat/Sun 11:30, 3:30

CORALINE 3D
NIGHTLY 7:00, 9:20; matinees Sat/Sun 11:30, 3:30. Fighting scenes, not recommended for young children

THE UNINVITED
NIGHTLY 6:50, 9:20; matinees Sat/Sun 11:30, 3:30

PAUL BLART: MALL COP
NIGHTLY 7:10, 9:20; matinees Fri/Sat/Sun & Tues 1:15, 3:30

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THE CURIOUS CASE OF BENJAMIN BUTTON
NIGHTLY 6:30

TAKEN
NIGHTLY 6:20, 9:25, 10:10, 11:15, 9:25, 10:30

PAUL BLART: MALL COP
NIGHTLY 6:25, 7:20, 8:00, 8:50, 9:40, 9:25

THE PINK PANTHER 2
NIGHTLY 6:30, 7:20, 8:00, 8:50, 9:40, 9:25

HE'S JUST NOT THAT INTO YOU
NIGHTLY 6:30, 7:20, 8:00, 8:50, 9:40, 9:25

PINK PANTHER 2
NIGHTLY 6:30, 7:20, 8:00, 8:50, 9:40, 9:25

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HE'S JUST NOT THAT INTO YOU
NIGHTLY 6:50, 9:30; matinees Sat/Sun 12:30, 3:30. Coarse language, sexual content

THE PINK PANTHER 2
NIGHTLY 7:10, 9:20; matinees Sat/Sun 1:10, 3:20

TAKEN
NIGHTLY 7:05, 9:15; matinees Sat/Sun 1:00, 3:15. Violence

PAUL BLART: MALL COP
NIGHTLY 7:00, 9:25; matinees Sat/Sun 1:00, 3:25

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NEW IN TOWN
DAILY 9:15. Coarse language

HOTEL FOR DOGS
NIGHTLY 7:05; matinees Sat & Sun 1:05, 3:25

PUSH
NIGHTLY 7:00, 9:25; matinees Sat & Sun 1:00, 3:30. Violence

THE PINK PANTHER 2
NIGHTLY 7:10, 9:20; matinees Sat & Sun 1:10, 3:20

PAUL BLART: MALL COP
NIGHTLY 5:30, 9:30; matinees Sat & Sun 12:30, 3:30. Coarse language, sexual content

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PAUL BLART: MALL COP
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NORTH EDMONTON
14231 101A Avenue • 732-2223

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CLAREVIEW 10 CINEMAS
4211-131ST AVENUE • 472-7600

GRAN TORINO
NIGHTLY 6:30, 8:30, 9:45, 10:15. Coarse language, sexual content

THE CURIOUS CASE OF BENJAMIN BUTTON
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NIGHTLY 6:30, 8:30, 9:45, 10:15. Coarse language, sexual content

THE UNINVITED
NIGHTLY 6:35, 9:45, 10:15. Coarse language, sexual content

PAUL BLART: MALL COP
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THE PINK PANTHER 2
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PAUL BLART: MALL COP
NIGHTLY 6:30, 8:30, 9:45, 10:15. Coarse language, sexual content

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GRAN TORINO
NIGHTLY 6:30, 8:30, 9:45, 10:15. Coarse language, sexual content

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THE PINK PANTHER 2<

66 THERE'S SOMETHING ABOUT THIS SHOW THAT MADE ME QUESTION JUST HOW FAR WE'VE COME SINCE THE CIVIL RIGHTS MOVEMENT OF THE 1960S.

THEATRE REVIEW · MUSICAL · BY MARLISS WEBER | 566 words

Three: Not A Magic Number

THE STARS OF THREE MO' TENORS SURE CAN SING, BUT WHAT KIND OF MESSAGE IS THEIR SHOW TRYING TO PUT OUT?

THREE MO' TENORS

Conceived and directed by Marion J. Caffey. Starring Kenneth D. Alston, Ramone Diggs, Phumzile Sojola. Shotor Theatre, The Citadel. To Feb 15. Tickets available at The Citadel box office (475-8202).

★★★☆ (performance) / ★☆☆☆ (show)

The dudes can sing. *Really* sing. Of that there is no doubt. Everything from standard classical repertoire to musical theatre favorites to spirituals and pop songs, these tenors show us they've got the chops. They are the real deal.

But the thing I couldn't get past in this show, *Three Mo' Tenors* — the latest revue from Marion J. Caffey, of *Cookin' at the Cookery* fame — is the apparent chip on its shoulder. And the uncomfortable sense of pervasive racial tension throughout.

Now, it could be that I'm way overthinking it. Could be this show intends to be nothing more than a fun romp through 10 different musical styles sung in four languages by three highly trained, charming, and enjoyable performers. Whose only link and reason for being onstage together is that they're tenors. And that they're black.

The show opens with three classical arias beautifully performed by the trio, all of whom are trained opera singers. Great. However I couldn't get it out of my head that the underlying message seemed to be, "See, we can sing stuffy white-person music just as well as the next guy." The opera is followed by jazz and musical theatre numbers about oppres-

sion and the desire for personal and political freedom. And then a jaunty South African pop song. And then intermission.

Which left me pondering way too much about what all of this means, and not nearly enjoying the fabulous music enough. The show is well-performed, despite some wooden hand gestures and slightly too-slick staging, and the music is fabulous. Kenneth D. Alston, Ramone Diggs, and Phumzile Sojola each bring great energy and warmth to their performances and are a delight to watch and hear. But there's something about this show that made me question just how far we've come (or haven't come) since the civil rights movement of the 1960s.

Now, it could be that I live in a utopian creative class bubble, where it no longer matters if you're male or female or gay or straight or black or white or purple. And yet so much of *Three Mo' Tenors* left me thinking, "Aren't we past this? Where is the cultural relevance?" The show would have made more sense as a period piece, but the novelty — the gag, if you will — of showing us three accomplished musicians perform in a broad spectrum of musical styles, musicians who happen to be black, and then expecting us to marvel at the fact that black men can do this material ... well, frankly, I've rarely seen anything so offensive. The only analogy I can think of would be to put three women onstage and marvel that they can perform well too, which Caffey did a few years back in *Three Mo' Tenors*' sister show, *Three Mo' Divas*.

Also problematic is that the show is a pre-packaged tour, whistle-stopping throughout North America, entirely produced and performed



Three Guys Named Mo' | Kenneth D. Alston, Ramone Diggs, and Phumzile Sojola sing everything from Puccini to Louis Jordan to John Legend in *Three Mo' Tenors*. PHOTO COURTESY OF THE CITADEL

by Americans, and is therefore a strange inclusion in our A-list regional theatre's season. Should it be performed in Edmonton? Most certainly. But why not alongside the

77th national tour of *Cats* instead of at our most prestigious regional theatrical house?

All right, maybe I've lost the point entirely. Maybe it's just a fun night

out, a chance to enjoy some great music sung by well-dressed, handsome men with shiny shoes and terrific voices.

Yeah, maybe that's all it is.



I Read The Script Today, Oh Boy | Mark Jenkins, Michele Brown, and Amber Borotsik try to figure out how many holes it takes to Catalyst Theatre in *A Life in the Day*. PHOTO COURTESY OF THE MAGGIE TREE

ARTS NEWS · NOTABLE HAPPENINGS FROM THE THEATRE TO THE BOOKSTORE

COCONUTS!

One Thing Leads To Another

The butterfly effect: it allows the beating of a butterfly's wings to create a hurricane on the other side of the globe — and it also turned Ashton Kutcher into the prison bitch of a gang of homosexual neo-Nazis. Yeesh, what a terrible movie. Anyway, it's also one of the loose concepts underlying *A Life In the Day*, the poetic new play from Edmonton theatre monarch Beth Graham (Feb. 6-15 at the Catalyst), in which seemingly small interactions cause enormous changes during a single day in the life of a small prairie town. Michele Brown, Amber Borotsik, and Mark Jenkins star; call 409-1910 for tickets.

GRADLES!

The New New Thing

The Timmins Centre for the Arts has turned into a hotbed of new play development lately. Last week, it was where the U of A announced the creation of the Canadian Centre for Theatre Creation, and this week it's the location of the 2009 *New Works Festival* (Feb. 10-15) a showcase for new scripts-in-progress by a flotilla of young playwrights, including the latest from Trina Davies, Morgan Smith, and Anna Paquin — think of it as the out-of-town tryouts for future Fringe and NextFest plays. Only, you know, in town. Find the complete lineup at www.drama.ualberta.ca.

CASTLES!

Tales From The Stripped

And in other staged-reading news, Heather Ingls and Theatre Yes are launching *Stripped Down*, an innovative new weekly series running from Feb. 8 to March 1. The idea is to present professional readings of challenging recent plays that are too elaborate, expensive, or just plain weird to get a proper full staging here in Edmonton. Huzzah! First at bat: Ann-Marie MacDonald's *Belle Morte: A Natural History*, a comedic "philosophical mystery" set in a creepy Scottish castle in 1899 and dealing with everything from evolution to eugenics. "Curtain" time is 7:30pm in Room 2-51 of the U of A's Fine Arts Building.

This Valentine's day tell someone how you ~~feel~~ feel.

THEATRE PREVIEW • OPERA • BY SARAH MALIK | 483 words

She's A Real Trooper



Soulja Girl | Andriana Chuchman supports the troops—or is it the other way around?—in *Daughter of the Regiment*. PHOTO BY ELLIS BROTHERS PHOTOGRAPHY

ANDRIANA CHUCHMAN DISCOVERS HER INNER TOMBOY AFTER ENLISTING IN DAUGHTER OF THE REGIMENT

DAUGHTER OF THE REGIMENT

Directed by Robert Herriot. Conducted by Peter Dala. Written by Gaetano Donizetti. Starring Andriana Chuchman, Colin Ainworth, Theodore Baerg, Sonya Gossé, Chad Louweser. Jubilee Auditorium (11455-87 Ave). Feb 7, 10, 12. Tickets: \$25 to \$100, available through Ticketmaster (451-8000/ticketmaster.ca)

Opera director Robert Herriot sounds like an indulgent parent when he pronounces the love of his life to be a musical form whose intimidating aura and reputation for inaccessibility often repels as many people as it attracts. Which is why Donizetti's funny, sweet, and playful military romp *Daughter of the Regiment* is such an excellent choice for Edmonton Opera to attract

both the opera lover and the opera-indifferent.

At its centre is a teenaged girl named Marie, who comes of age against the backdrop of an early 19th-century military regiment stationed in the mountains of the Swiss Tyrol. The setting might be foreign, but the themes of love, growing up, and family are universal.

"From birth Marie was raised in a regiment of soldiers and as a result, she's very much a tomboy," explains soprano Andriana Chuchman about the role she'll be singing. "It's quite a transition for her to be one of the boys and then find herself falling in love with one of them."

Chuchman, who has a thin, soft, and gentle voice, is in some ways the exact opposite of Marie. "I'm a little more feminine," she relates. "But I find it a lot of fun to step outside of myself and become more boyish

and ungraceful. I did ballet for many years, and it's enjoyable stripping that away and becoming this ungraceful and earthy tomboy."

Performing comes naturally to Chuchman, who has been singing since she was six years old. "I used to sing Ukrainian folk songs," she remembers. "I sang at functions, banquets, concerts, and church board meetings, so I've been exposed to being onstage and presenting myself to an audience since I was very young. What people don't realize is that opera is business, and I'm selling a product. And that commercial aspect isn't always fun; sometimes I feel ruled by my voice."

"We usually practice six hours a day, six days a week," says Herriot, who may not have to perform but is responsible for practically every aspect of the production. "But it's easier than being onstage! I used

to be a singer, but the nerves of being onstage outweighed the positive for me."

These days Herriot's principal audience for his singing consists of living room furniture and bathroom fixtures. But he's not embarrassed to admit to performing opera in their living room; indeed, he exults unreservedly about its beauty, no matter what the venue. "What makes opera so special is the immenseness of it," he says. "It's the human voice crying out."

"When I was younger I wanted to be a folk pop singer," Chuchman says, "but once I was exposed to opera at 17, I fell in love with it. It's the music that got me; though folk pop does have some good melodies, it sort of ends there, but opera takes you through a whole range of emotions. It really drew my heart."

TOP 10 RINGTONES

- 1 Poker Face, Lady GaGa
- 2 Live Your Life, T.I. ft. Rihanna
- 3 Right Now (Na Na Na), Akon
- 4 Whatever You Like, T.I.
- 5 Let It Rock, Kevin Rudolf ft. Lil' Wayne
- 6 Hot N Cold, Katy Perry
- 7 I'm So Paid, Akon ft. Lil' Wayne
- 8 My Life (Chorus), Britney Spears
- 9 Womanizer, Britney Spears
- 10 Sex On Fire, Kings of Leon

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Some Girl(s)

CANADIAN PREMIERE

by Neil LaBute

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"My, That's Quite The Swastika Flag"



ART BOX MANDY ESPEZEL & JILL STANTON SPYDER YARDLEY-JONES STARTLES JILL AND MANDY, AND SPARKS A DEBATE ON ART VS. PROPAGANDA

This week, Mandy and Jill brave the several flights of stairs leading up to Harcourt House's main gallery, where Spyder Yardley-Jones' exhibit *Strength, Duty, Honour* aggressively awaits your eyes.

Jill Spyder's exhibit is a showing of highly political poster-style acrylic paintings, as well as four surprisingly delightful "dioramas" constructed mainly from crudely cut balsawood structures. What was your first impression of the gallery, Mandy?

Mandy: My first impression was something along the lines of "My, that's quite the swastika flag! Think I'm supposed to step on it." Which kind of sets the tone for the rest of the show. It was a whole lot of opinion about a whole lot of things. How about you?

Jill: Those flags on the floor were the preamble to what, at least for me was a painfully literal grouping of images. Poster after poster of direct political statements about very specific themes and people lined the walls, and unfortunately, in each of those paintings-slash-propaganda posters, all I saw was the statement itself. Spyder's opinions and politics are at the forefront of this part of the exhibit, with imagemaking coming in a distant second.

Mandy: Is that really a problem,

though? Because Spyder is using

the medium of paint to present his

opinions, we assume that painting is

a part of what he's talking about. But

really, it isn't. His work is all about

commentary, mockery, and shock.

There's a natural impulse to refer

his work as posters rather than

paintings — and that's how I chose

to react to *Strength, Duty, Honour*.

What should be important here

is the content of his message, not

the form.

Jill: Yes, I understand that. And this is exactly what I'm getting at: one of the beauties of using images to convey your opinions lies in the power of subtlety. These works would have been much stronger, much more interesting, and arguably much more effective if Spyder weren't so literal with his imagery and statements and



Birdhouse In His Soul? | Spyder Yardley-Jones' charming "dioramas" are the highlight of his *Strength, Duty, Honour* exhibit.

PHOTO COURTESY OF HARCOURT HOUSE

allowed his audience to come to conclusions on their own. Propaganda has a long history, and one thing both revolutionaries and governments (including the government Spyder is opposing) have learned is that less aggressive, sometimes nearly subconscious imagery is a more effective tool of persuasion. In order to change people's minds or get them to believe your statements, you have to allow them space to at least think that they arrived at your conclusions on their own.

Mandy: But that's assuming Spyder's intent is to convince the audience of something. And I don't believe that persuasion is an essential part of Spyder's agenda. The fundamental principle of the work in this show — which includes drawings of everything from two-headed fish to Ralph Klein literally talking out of his ass — is that images can and should be a form of active dissent.

Jill: But what's the point of dissent if you're not looking to change the conditions you're dissenting against? And change is all about persuading people to join your side. As for these paintings, I didn't feel I was being persuaded by an argument (an argument that I might be inclined to agree with) so much as I felt like I was being hit over the head. However — and I think we can both agree

on this one — Spyder's "dioramas," these tiny treehouse communities made carefully out of balsawood and other props, were a real diamond in the rough. The lack of an obvious, literal agenda allowed me to really engage with these works.

Mandy: I don't know about change necessarily being about persuasion. If you're a blatant racist, are you really ever going to be convinced of the error of your ways by a political cartoon, or poster, or painting? You probably wouldn't take the time to look at the work at all. In a way, this kind of imagery is all about preaching to the converted. Yes, it is bad to destroy the environment. Yes, Ralph Klein was a crazy drunkard. But if I walk into this exhibit with a massive love for oil and government and child molesters, I'm not walking out of there a reformed human being. (I'd probably campaign to have the work burned and the artist arrested.) But yes, you're right. The dioramas were magical, if unrelated to the rest of the work on display.

Jill: Ha ha — well, given our space restrictions, I think we have no other choice but to agree to disagree. Til next week, folks!

Strength, Duty, Honour is on display at Harcourt House's main gallery until Feb. 14.

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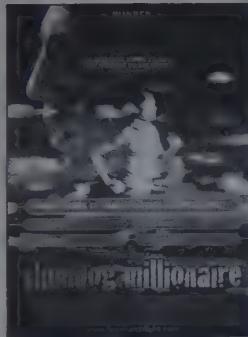


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THEATRE PREVIEW • CLASSIC • BY MARLISS WEBER | 461 words

Why Must The Shaw Go On?



Army Of Darkness? | Joshua Daledonne plays armaments giant Andrew Undershaft in *Major Barbara*. PHOTO BY JIMMY JEONG

**BECAUSE THE THEMES OF
MAJOR BARBARA HAVE NEVER
LOST THEIR RELEVANCE, SAYS
DIRECTOR JIM MEZON**

MAJOR BARBARA

Directed by Jim Mezon. Written by George Bernard Shaw. Starring Tess Degenstein, Joshua Daledonne, Branden Martin, Matthew McKinney. Timms Centre for the Arts (University of Alberta). Feb 14+. Tickets available through TIX on the Square (420-7577/tixonthesquare.ca)

"It's a classic for a reason," says Jim Mezon, director of Studio Theatre's new production of George Bernard Shaw's... well, classic 1905 play *Major Barbara*. "It tackles everything from religion to war to poverty to one's responsibility to help his or her fellow man. You know," he kids, "the small issues in life."

Small issues, indeed. Shaw is, in fact, famous for addressing philosophical ideas and ideals in his plays, heady material that makes for challenging work for actors and audiences alike. But Shaw is also endlessly produced, and for good reason, says Mezon. "His words are so meaty, so

full of brilliance, and his themes are so relevant, even 100 years later. It's such a delight to bring him to the stage."

Mezon has made a career of bringing Shaw and his contemporaries to modern audiences. He found himself at the Shaw Festival in Niagara-on-the-Lake, Ont. right after theatre school in the '80s, and is happy to be returning for his 25th season this year. As a seasoned Shavian, Mezon is the perfect person to introduce Shaw to the U of A's B.F.A. acting class. "This is a first time for many of them," Mezon says. "Shaw's text can be daunting, but they're coming to understand how relevant it is for them in their own lives."

Tess Degenstein, who plays the title role of the uncompromising Salvation Army officer Barbara Undershaft, is one such actor. "It feels very modern to me," she says. "In particular, my character goes on a spiritual journey that feels very familiar. There's a lot in this text that I can really relate to."

Mezon agrees. "Despite Shaw's

formal and elevated language, dramatically he proves that humanity doesn't change much with time. We're still fighting the same battles. Shaw and his characters are fighting in this play, and our children and grandchildren will probably experience many of the same issues long after our time is past."

"That's what makes him such a great classic writer," says Degenstein. "Times may change, but his themes don't go away. I love the classics for that reason. I don't think anyone ever accused Shakespeare of being irrelevant for modern audiences. Shaw is the same."

Mezon is similarly impressed by the B.F.A. actors — and the U of A program in general. "There's a reason why the B.F.A. program is so highly regarded across the country," he says. "They provide such wonderful opportunities for their young actors and don't shy away from very challenging material.... The classics should be performed — and performed often."

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EXHIBITS

100 STORIES ABOUT MY GRANDMOTHER LATITUDE 53, FEB 9 - MAR 9 • FEB 14 Video installation by Peter Kingstone featuring gay sex trade workers speaking about their grandmothers.

ACROSS THE RIVER JEFF ALLEN GALLERY, STRATH- AVE., FEB 3 - FEB 26 Water and wildlife works by Darlene Hobday.

THE ADVANTAGED ARTERY, 9535 JASPER AVE., JAN 24 - FEB 24 Curated by Anna Coe and Jamila Aspin Shultz-McPherson. Featuring works by contemporary artists from Edmonton and Calgary focusing on their cities' artistic communities.

ARTÉ EN LA CHARRERA ROYAL ALBERT MUSEUM, 12845 102ND AVE., OCT 25 - APR 3 More than 70 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: www.royalalbertamuseum.ca.

CAR CULTURE RED GALLERIES, 9621 WHYTE AVE., JAN 8 - APR 30 Oil paintings by Christ Bergstrom on Edmonton's car culture landscape. Info: www.redgalleries.ca.

COMMON CONTRAST MULLEN GALLERY, 8440 112TH ST., JAN 10 - MAR 8 Black and white photography by The Monochrome Gulf.

CONTINUALE STEPPES GALLERY, 1259 91ST ST., JAN 22 - MAR 7 Mixed media installation by Jayme Chalmers.

CROOKED HEAD ATTITUDE 53, 10249 106TH ST., JAN 9 - FEB 14 Paintings by Sean Montgomery focusing on the issue of masculinity.

DOUBLE TAKE PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ALBERTA, FEB 5 - MAR 5 Paintings, photo-illustrations, and a stop-motion animated film by Jana Hargarten, Neil McLeod, Laura O'Connor, Beth Pederson and J. Scott Partington.

GROUP SHOW CENTRE D'ARTS VISUELS D'ALBERTA, 1055 95TH AVE., JAN 5 - FEB 5 Works from more than 130 different artists including paintings, sculptures and pottery.

GROWING TOGETHER HOME AND WAY UNIVERSITY OF ALBERTA CAMPUS, JAN 26 - FEB 6 Featuring work by Nyan Lu, Abby Mora, Erika Vela Hamerlin and Gloria Villamil focusing on their experiences being an immigrant. In Henderson Hall from 5:30-7 p.m.

HEIGHTS OF FASHION: A HISTORY OF THE ELEVATED FOOT ROYAL ALBERTA MUSEUM, 12845 102ND AVE., NOV 22 - MAR 8 An exhibition of doing foot wear from the Bata Shoe Museum featuring more than 75 pieces of exotic footwear.

THE HORIZON AS IT SHOULD BE ART GALLERY OF ALBERTA, #100 1020 JASPER AVE., JAN 7 - MAR 22 Digital photography exploring the relationship between people and space by John Freeman.

INTENSIONS: MESSAGE IN MEDIUM IN FIBRE ART ALBERTA CRAFT COUNCIL, 10186 106TH ST., JAN 17 - APR 18 With works by Mary Sullivan-Holdgrafe, Margie Davidson and Matt Gould. Info: www.albertacraft.ca.

INTERNATIONAL WEEK PHOTO EXHIBIT: A FEAST FOR THE EYES ENTERPRISE SQUARE, 10230 JASPER AVE., FEB 2 - FEB 6 Works by University of Alberta students, youth and alumni. Part of the University of Alberta's International Week 2009. Info: www.internationalweek.ca.

KEVIN LAW GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE FEB 2 - FEB 27 Photographic prints.

MIRACLE PENNIES HAROURT HOUSE GALLERY, 3RD FLOOR, 10215 112TH ST., JAN 8 - FEB 14 Photography by Steve Larson exploring the way that we construct meaning in contemporary culture through the lenses of religion, consumer behavior, and secular mythologies. Info: www.harcourthouse.ab.ca.

ROAD SERIES SCOTT GALLERY, 10411 112TH ST., JAN 31 - FEB 18 Works by Robert Sinclair's "Road Series," lyrical sumi ink works by Yukiko Kitamura, and prints and paintings by John Snow focusing on the open space of western Canada.

SYLVAIN VOYER: SURVEY 1957 - PRESENT ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., JAN 17 - MAR 22 Paintings by Sylvain Voyer spanning his 50-year career.

STRENGTH, DUTY, HONOUR HAROURT HOUSE GALLERY, 10215 112TH ST., JAN 18 - FEB 2 Politically charged illustrative posters by local artist Spyder Yardley-Jones. Info: www.harcourthouse.ab.ca.

THEATRE

THE BIG LEAGUE TRANSATA ARTS BARN, 10330 84TH AVE., FEB 10 - FEB 15 Carole Higgins directs Ryan Anderson, Veronika Brauman, Lindsay Johnston, and Andrew Voley in James Durman's story about a young hockey player forced to deal with an overbearing father.

WEEKEND IMPROV VARSCONA THEATRE, 10329 83RD AVE., Weekly improv show hosted by Rapid Fire Theatre featuring the top names of the Canadian improv scene. Every Sat except for the last Sat of the month. Doors at 11 p.m.

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DAUGHTER OF THE REGIMENT JUBILEE AUDITORIUM, 11455 87TH AVE., FEB 7, 10 AND 12 Gaetano Donizetti's comic opera about an orphan adopted by a regiment of French soldiers and a man who joins the military to pursue her beauty.

DIE-NASTY VARSCONA THEATRE, 10329 83RD AVE., Improvised soap opera directed by Dana Sanders. Every Mon 8 p.m.

GRACE VARSCONA THEATRE, 10329 83RD AVE., JAN 22 - FEB 1 John Hudson directs Nathan Cuckow and Frank Zoller in American playwright Craig Wright's play about religion, guns and salesmanship in sunny Florida.

HALF A LEAGUE AZIMUTH THEATRE, 1135 105TH AVE., JAN 30 - FEB 8 Louise Casemore directs Murray Utas, Adam Keeffe, Garrett Spellacy, and Joel Bazz in Scott Gilillard's tale of three boys locked into a surreal world of routine.

LOLEK: THE PLAY ST. JOSEPH'S BASILICA, 10404 113TH ST., FEB 6 - FEB 7 Doors at 7:30 p.m.

MAJOR BARBARA TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 11-15 Mezon directs the University of Alberta B.F.A. acting class in George Bernard Shaw's play about morality in the charity business.

NEW WORKS TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 10 - FEB 15 Is theatre festival featuring All Matters by Peter Takach; Pamplomex by Elena Belyayev; Viva-Oh by Anna Paquin; City Tense by Evan Smith; Fish at the Bottom of the Sea by Nicole Shafrazi; Shootin' Jack by Casey Bretelle; Romeo/Romiette by Trina Davies, and Electro by Morgan Smith. Doors 7:30 p.m. nightly.

THEATRESPORTS VARSCONA THEATRE, 10329 83RD AVE., JAN 24 - FEB 6 Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors at 11 p.m.

THREE MO' TENORS CITADEL THEATRE, 9828 101A AVE., JAN 24 - FEB 15 Conceived and directed by Marion J. Caffey. Info: www.citadeltheatre.com

THE VAGINA MONOLOGUES JOHN L. HAAR THEATRE, 10045 106TH ST., MAC-EWAN CENTRE FOR THE ARTS, FEB 6 A benefit performance presented by the Students' Association at Grant MacEwan College. Doors at 6 p.m.

1207B Jasper Avenue 780.482.1104

COMEDY BEST OF EDMONTON THE COMIC STRIP, BOURBON STREET - WEST EDMONTON MALL

The best in Edmonton's comedy community. Info: www.thecomicstrip.ca; 780-483-5999.

FLYIN' BOB MACLAB CENTRE FOR THE PERFORMING ARTS, #1 ALEXANDRA PARK LEDUC, AB, FEB 8 Comedy and physical theatre including juggling and wire walking. Doors at 7 p.m.

HIT OR MISS MONDAYS THE COMIC STRIP, BOURBON STREET - WEST EDMONTON MALL Amateur comedy. Info: www.thecomicstrip.ca.

JAMIE KENNEDY LAUGH SHOP, #1105 LONDONDERRY MALL, 137TH AVE. & 66TH ST., FEB 8 - FEB 9 Doors at 7 p.m.

SUGAR SAMMY WINSPEAR CENTRE, 9720 102ND AVE., FEB 8 Doors at 8 p.m.

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100:STORIES ABOUT MY GRANDMOTHER

THE EDMONTON ARTS COUNCIL

EDMONTON PUBLIC ART



CALL TO COMMUNITY GROUPS -
COMMUNITY PUBLIC ART GRANTS 2009

The Edmonton Arts Council, on behalf of the City of Edmonton, is seeking applications from Edmonton community groups interested in participating in the Community Public Art Program 2009.

Budget: \$50,000 maximum per project proposal

Deadline for Submissions: 4:30 PM Friday, May 1, 2009

Installation: December, 2010

The application is available on our website:
www.edmontonarts.ab.ca/publicart/

For more information, contact the Edmonton Arts Council:

PH: (780) 424 - 2787

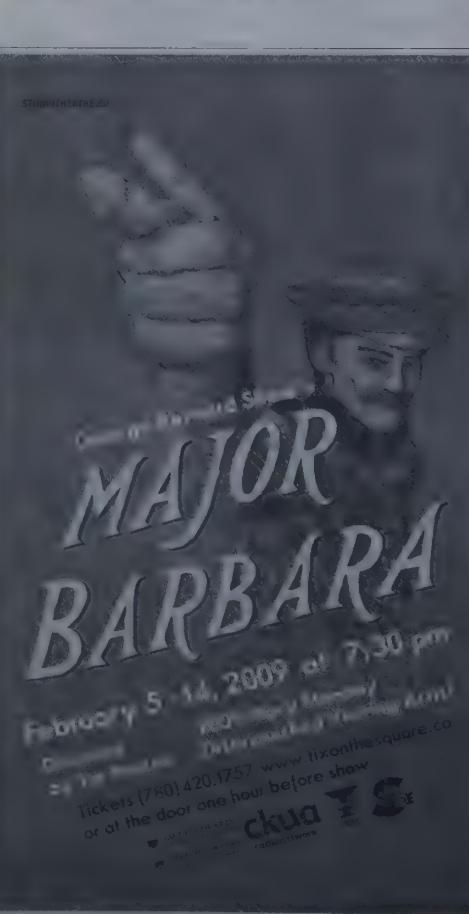
EM: ktrinier@edmontonarts.ab.ca

EDMONTON ARTS COUNCIL

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www.edmontonarts.ab.ca/publicart



A Fetish For Chicks With Wicks



MY MESSY BEDROOM JOSEY VOGELS

YOUR BOYFRIEND MAY WANT TO PLAY WITH HOT WAX. BUT IF YOU'RE NOT CAREFUL, MORE THAN JUST HIS FINGERS WILL GET BURNED

Dear Josey,

My boyfriend recently told me he wants to play with hot wax. He said he once had a girlfriend drip hot wax on his genitals and it really turned him on. Since I was raised to never play with fire, I'm a little nervous about trying this but I love my guy and want to indulge his fantasy. He has also told me that he'd like to try a cock ring. He has a birthday coming up and I'd like to buy him a cock ring and indulge him in a night of hot wax fun. Is there anything I should know before doing this?

Wanting to Heat Things Up

Dear Wanting,

There's a reason you were raised to never play with fire: it can be dangerous, so you need to be careful. And hot wax can be even trickier because it can keep burning once it sticks. Avoid coloured wax and beeswax, as these get too hot. Use paraffin and drop it from a height so it has a little time to cool down before hitting his bits. You're not smearing butter on pancakes.

If you want to avoid fire but still want to turn up the heat, muscle rub ointments are another fun way to play with temperature. Just avoid the head of the penis and the anus where

rings, for starters. They don't bend, which can be a problem if a guy's erect and wants the thing off now. (Ice packs around his penis will bring the erection down if you find yourself in such a predicament.) Otherwise, there are lots of rubber and leather cock rings on the market. Have fun.

Dear Josey,

My female friends and I believe that a woman is responsible for her own orgasms, even if the man is sexually inept — after all, she chose to be with him, so she should take responsibility for her own pleasure, the way men

gal ain't gonna have an orgasm if she doesn't take things into her own hands anyway, so you're right on that front. But when it comes to guys taking responsibility for their own orgasms, I'm not so sure. If he gets off through intercourse, well, a woman's vagina is doing at least some of the work. And most guys I know can't give themselves oral sex, so again, we girls are pretty much up to bat for that one. As for getting off manually, I've been with guys who are too shy to jerk off in front of me and seem more than happy to let me do the work. Sure, guys can be a little easier to operate

desirable to take things into your own hands, but if he wants to help and what he's doing isn't working, the woman should certainly feel like she can give him some (kindly delivered) direction. It can be a big turn-on to get someone else off, so I don't think it's fair to deny anyone this privilege, at least once in a while.

Dear Josey,

When is the right time to put on the condom? During foreplay? After foreplay? Should the female or the male roll it onto the penis? Any advice that you can give a first-timer would be appreciated. Ready to Unroll

Dear Ready,

Don't put it on before you go out on a date like one guy told me he did. Other than that, I don't care if you put it on standing on your head, as long as you're covered up when you enter her either vaginally or anal. Whether you do that as soon as you have your clothes off or after hours of glorious kissing, humping, licking, and sucking, it hardly matters.

Same goes for who puts it on. If she's comfy, it can be hot to get her involved. If you're uncomfortable and things are a bit awkward, it might be easier for you to do it since you're more used to handling the equipment.

AVOID COLOURED WAX AND BEESWAX, AS THESE GET TOO HOT. USE PARAFFIN AND DROP IT FROM A HEIGHT SO IT HAS A LITTLE TIME TO COOL DOWN BEFORE HITTING HIS BITS. YOU'RE NOT SMEARING BUTTER ON PANCAKES.

there are mucous membranes. If you wouldn't put it near your eyes, don't put it there. And remember: most ointments are petroleum-based and will destroy latex condoms.

As for cock rings, avoid metal cock

do for theirs, right? What do you say?

Every Woman For Herself

Dear Every,

I say if a guy is technically inept, a

ate on that front while women take a little more focus but just because things aren't working, that doesn't mean guys should sit back and say, "Hey you might as well do the all the work. I don't know what I'm doing anyway."

The fact that most women don't come through intercourse means that, yes, sometimes, we have to get in there and help ourselves. And ultimately, it may be more efficient and

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I Have Become Uncomfortably Numb



SAVAGE LOVE DAN SAVAGE

YOU MIGHT WANT TO USE A DIFFERENT PRODUCT BESIDES ORAJEL TO CREATE THAT SEXY FROZEN-DICKED FEELING

My girlfriend and I are into male-orgasm denial. We've recently tried putting Orajel on my cock and then covering it with two condoms so she can use me as a dildo without me getting off or even feeling anything. It works great. Is there any chance of long-term health issues if we do this once a week or so?

Numb-Dickend Dude

You didn't say which kind of Orajel you are using, but I hope it's not Orajel Advanced Tooth Desensitizer. Its active ingredient — created to treat sensitive teeth, not desensitize cock — is something called "2-hydroxyethyl methacrylate." The stuff works, according to Orajel's website, "by blocking dentinal tubules, preventing excitation of the tooth nerve."

And, hey, if it's safe enough for your mouth, it's probably safe enough for your cock and for newborns, right? Well, maybe not. A very quick search of the interwebs using that Googlenjob turns up a paper in the *Journal of Dental Research* with this rather alarming title: "2-Hydroxyethyl Methacrylate (HEMA) Is a Potent Inducer of Apoptotic Cell Death in Human and Mouse Cells."

Any responsible sex-advice professional would read the paper in its entirety and inform you about the likelihood that you're killing off cock cells when you smear them with Orajel Advanced Tooth Desensitizer. But I'm an alarmist sex-advice professional, so I'm just going to lay that little on you one more time: "2-Hydroxyethyl Methacrylate (HEMA) Is a Potent Inducer of Apoptotic Cell Death in Human and Mouse Cells." I don't know about you, NDD, but I've always erred on the side of not smearing my dick with shit that kills mice. (Not all brands of Orajel contain this ingredient, but a boy can't be too careful.)

It seems particularly foolish to smear any kind of Orajel on your cock when there are products on the market specifically designed to desensitize cocks, things like Mandelay Gel and Proloonging's "penis desensitizing aid delay spray." These products are marketed to men who suffer from premature ejaculation, even though numbing the dick doesn't

really cure premature ejaculation. They sound perfect for you and your orgasm-denying girlfriend, though, and I'd recommend 'em over that potential rat poison you're using now.

I'm a gay guy, 25, in great shape, no STDs. To make me happy, any long-term relationship will need to have a strong BDSM element to it. And I'm having trouble finding a BDSM relationship that makes me happy. If I mention my BDSM needs up front, I get the "never done it, never will" response or the "ew, gross" response. When I date a guy before I mention it, the guy is usually willing to try it (even difficult stuff like CBT and e-stim), but it's always because he likes me and wants to get me off. So while I'm feeling the pain, I'm not feeling dominated. And when I try to find guys specifically into BDSM (leather bars, fetish websites), I only find physically unattractive guys.

I know I'm not the only young, attractive gay guy in Chicago into restraints and pain. But how do I find the others?

Finding Extremely Deficient Erotic Xcitement

Go to dudesnude.com, FEDEX, and search for profiles featuring guys who include "S&M" among their interests. You'll find tons of guys under 30, many of them very good-looking, and lots in Chicago. So keep looking. Very few gay guys your age, kinky or not, have managed to find a person they can see entering an LTR with ... so no more whining, mm-may? Continue to search online and in leather bars, continue to be honest with the guys you date, and sooner or later you'll meet someone who's as anxious to introduce you to his parents as he is to torture your cock and balls.

I'm a 27-year-old bi girl, with a

lovely fiancée. I'm a top; she's a sub. I'm trying to be responsible, so this weekend I sat down and wrote my will. I hope I won't need it anytime soon, but it makes me feel better to know friends and family will get what I want them to have before the IRS can take the rest.

You have to specify each item and its recipient, and that's where I ran into trouble. I want to leave my fiancée's collar to her rather than Uncle Sam, but wasn't sure how specific I could be without either of us being prosecuted for practicing S&M, which is illegal under current laws in the state where I live. Do you have any advice?

Needs A Good Lawyer

Most people into S&M have a touch of the drama queen about them, I realize, but let's not be ridiculous. If you should precede your sub in death, NAGL. I promise you that Uncle Sam is not going to take possession of your widow's dog collar. But to set your mind at ease, I called a very good lawyer and annoyed him with your very stupid question:

"No, no, no. A gift from one person to another is not illegal — that's the bottom-line answer," said D. J. Rausa, a very good lawyer in private practice in California who I found via the "Kink-Aware Professionals" listings at the National Coalition for Sexual Freedom. "The government is not going to be interested in a gift, in any gift, unless they can tax it." And unless that dog collar is solid gold and the word "slave" is spelled out on it with big fat diamonds, NAGL, the IRS doesn't give a shit.

And since you don't file a will with the state, but with your lawyer, the odds of being prosecuted for engaging in S&M — already infinitesimal — are nil. Worry about the fact that you can't legally marry your fian-

cé, NAGL, and not about Uncle Sam swooping in and stealing your sex toys.

RealTouch, the new sex toy for men that you wrote about recently, is a porn-marketing device, not a sex toy. Note that it says on their website that the first "30 minutes [are] free" (translation: You'll have to pay the rest of the time) and that the FAQ says explicitly that it cannot be used by itself.

It's a scam, IMO.
Not Buying One

"RealTouch is only activated by the ... movies in our video-on-demand library," says Jim McAnalley (a pseudonym, I'm thinkin') at RealTouch HQ. A per-minute price has not been established, as the toy is not yet being sold — a detail I would've included last week, had I known — but "the

device [will be] activated with 30 minutes when it is purchased."

So you're right, NBO: RealTouch could be considered a porn-marketing device. I wouldn't go so far as to call it a scam, and neither would Mr. McAnalley. "The device is driven by a haptic data stream that we have to encode with a lot of detail," he added. "To give you an idea, it takes eight hours to encode 15 minutes worth of content. And that data stream doesn't exist outside of the video that has been encoded."

Good to know. But many men will be disappointed to learn that they can only use this toy when they're watching porn. Here's hoping that RealTouch 2.0 has more functions.

Download the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage mail@savagelove.net

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382. Health

Do you or anyone you know have Fibromyalgia, chronic pain or carpal tunnel? If so, please check out my website: www.beatfibro.maztraxu.com & www.howtobeatfibro.com, or phone Giselle at 780-757-1032.

130. Coming Events

Upward Bound Toastmasters Club - Every Wednesday 7:45pm Room 601, Norquest College, 10215 - 108 St, Edmonton.

Learn to be a better speaker, listener, and overall communicator at your own pace in this non-profit, fun, and supportive public speaking club.

Info: Email contact@upwardbound.freetoast.ws

190. Announcements

BEFORE, GOING to Edmonton check out Tic's Fashions, 5003 - 50 Ave., Downtown Camrose, Alberta. Over 500 grad gowns in stock. \$99.00 and up. 780-672-6022.

LOOK BETTER than your friends! It's "Feelies" is "Feelies" anti-wrinkle therapy. New this month: London Drugs buy 1 receive free cleanser. naturallyscents.ca

0195. Personals

Skier desires open minded party girl to ski weekends with All expenses paid/tit tickets. Call James 780-299-9547

200. Business/Invest. Oppor.

2X2 EXPLOSION Finally, a simple income plan that really works! Perfect cost \$ Expansion \$ Perfect items! By the time you've read this ad we will have earned, at least another \$540!. Just launched - Don't miss out! www.easyprofitsguide.com.

A GREAT OPPORTUNITY to own a pet food business - High quality cat/dog food. Excellent returns, exclusive territories. Information call Ripples Ranch Toll-Free 1-877-738-3287 ext. 217; www.ripplesranch.com

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MONEY TIGHT? Economy scan? 20 home based income streams + thousands of dollars of world class nutrition. Perfect timing. Fast and simple. Recording at 888-677-9948.

410. Education/Training

HEAVY EQUIPMENT Operator Training. Monthly courses begin March 9. Dozer, grader, excavator, loader, scraper, truck. Tuition \$5700. Practicum Training Institute 306-955-0079; www.practicumtraininginstitute.ca. Email: pmt@sasktel.net

SO MANY TRADES - so hard to choose. Explore over 50 trades; supportive instructor guidance, GPRC Fairview, Alberta (formerly Fairview College). 12 week work placement in chosen trade. On-campus residences. Cooperative Trades Orientation starts Fall 2009. 1-888-999-7852; www.gprc.ab.ca/fairview.

TRAIN FOR A new career in medical transcription. Learn from home! Earn from home! Contact CanScanCare today for a free information package. 1-800-466-1555; www.canscan-care.com; info@can-scan-care.com.

1060. Hair/Bauty

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1500. Help Wanted — Alta.

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CAREER OPPORTUNITY - Knel-Sen Sand and Gravel Ltd. Position: Project Manager. Location: Cold Lake (Alberta) region. Responsibilities: Procure and deliver all area projects related to roadway infrastructure: municipal, industrial/commercial/residential, and highway. Provides planning, operational and technical support to ensure safe, timely and high quality project completion. Personal skills: promote and build good relationships with all clients. Contact: Bernard 780-928-3935. Email: bernard@knel-sen.com

DAVID PRIMEAU Trucking Ltd. requires bed truck and picker operator. Must have picker ticket to apply. Fax resume to 780-778-2918.

EDGERTON GOLF CLUB, 20 minutes southeast of Wainwright is currently seeking a greenskeeper for the 2009 season. Call Trevor 780-704-0444 or fax resume to 780-755-3839.

EDITOR/REPORTER East Central Alberta weekly newspaper. Reporting, photography, pagination CP style schooling or experience. Will train. Resume Box 240, Viking, AB, T0B 4N0. Email: kewrek@gmail.com

EMERALD TRUCKING (High Prairie), Trotter Trucking (Fox Creek), TLM Olfeld (Swan Hills) and Trail-Brazer (Rocky Mountain House), four Emerfax locations are currently seeking Class 1 & 3 drivers and vacuum drivers. Fax resume to 780-523-5833.

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INDEPENDENT ELECTRIC & Controls are now hiring an Electrician Manager for their Whitehorse, Yukon store. Must have minimum six years Journeyman experience. For more information, send inquiries or resume to: careers@lecgroup.ca.

J&B EQUIPMENT, Kindersley, Saskatchewan. Wanted parts people for our Case IH/NH dealership. Top wages, excellent benefits. Apply to Doug. Phone 306-463-4651 Fax 306-463-4607 Email: parts@jbequipmentltd.com

MEAT CUTTER WANTED. Cochrane IGA. Competitive wages and benefits. Send resume to: Box 1000, Cochrane, AB, T4C 1B1.

MUNICIPALITY OF Saskatchewan Landing 167, Stewart Valley, Saskatchewan requires seasonal equipment/grader operator. Resume including experience and expected salary to: 306-778-2105; Fax: 306-778-2125; Email: m167@sasktel.net

1500. Help Wanted — Alta.

OUR LARGE Farm Team needs an operator for farm equipment, driving semi, and helping with maintenance and repair. Contact: Brett at 306-741-7737 or send resume to fax: 306-778-3938 or email: amberfield@sasktel.net

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SOUTH ROCK LTD. is seeking Asphalt Paving Foreman, Superintendents, and skilled workers for the 2009 season in Alberta. Accommodations supplied, competitive pay, benefits packages, and a respectful work environment. Please call 780-498-1960 or email: info@southrock.ca.

STORE MANAGER, Jasper Super A. Jasper Super A is looking for an experienced Grocery or Retail Manager to run one of our most successful operations as Store Manager. Nestled in the beautiful Rocky Mountains, Jasper Super A is a perfect location for those who enjoy adventure or for those who enjoy relaxation. As Store Manager you must assume responsibility for all areas of operation including the Food Store including managing the Food Store including managing, merchandising, controlling and recognizing their individual contributions, skills and abilities, while allowing our students a stage on which to shine and take their place in society. Please contact On Campus at (780)492-5988 or oncampus@shaw.ca with your donations or for tickets, and please join us on Sun Feb 8, 2009 at the City Arts Centre, 10943 84ave from 8pm-9pm

Your support will make dreams come true and will build a community where everyone is included and valued.

1600. Volunteers Wanted

Give us one day in 2009! Habitat for Humanity requires volunteers for numerous building projects around the city. Groups and individuals welcome. Beginner to advanced level welcome. All tools and equipment supplied. Contact mailing: kshetherwood@edmonton.hnh.org or call 479-3566.

OSYS is looking for help in music and art area either through donations of supplies or instructional time. We are mainly looking for a voice instructor. Please email nikkenney@osys.ca or 496-5947

The Silver Stake Festival is Edmonton's longest running winter festival is being held February 21 & 22, 2009. Now entering our nineteenth year we are looking for good people who want to contribute and help to make this festival as fun as possible. We are only as successful as the volunteers who help contribute to make this Edmonton's Premier Winter Festival. Many exciting volunteer positions are available to volunteer or for more information please call 780-498-1960 or email: info@silverstakefestival.com

The U of A On Campus and Around Town initiatives are hosting a SILENT AUCTION and WINE BAR to raise funds for inclusive education.

We need donations big and small to auction off or use as door prizes, monetary gifts and/or your attendance at this event!

The proceeds will allow us to continue to provide students with developmental disabilities access to a quality educational experience, support and recognition of their individual contributions, skills and abilities, while allowing our students a stage on which to shine and take their place in society.

Please contact On Campus at (780)492-5988 or oncampus@shaw.ca with your donations or for tickets, and please join us on Sun Feb 8, 2009 at the City Arts Centre, 10943 84ave from 8pm-9pm

This year we will be featuring a silent auction and wine bar to raise funds for inclusive education. We need donations big and small to auction off or use as door prizes, monetary gifts and/or your attendance at this event!

The proceeds will allow us to continue to provide students with developmental disabilities access to a quality educational experience, support and recognition of their individual contributions, skills and abilities, while allowing our students a stage on which to shine and take their place in society.

Please contact On Campus at (780)492-5988 or oncampus@shaw.ca with your donations or for tickets, and please join us on Sun Feb 8, 2009 at the City Arts Centre, 10943 84ave from 8pm-9pm

Thank You!

1600. Volunteers Wanted

UNIVERSITY OF ALBERTA RESEARCH STUDY

Looking for young adults between the ages of 18 to 30 who: -Engaged in self-cutting, self-burning, self-hitting/punching etc. when they were between the ages of 14 to 24 AND

-Engaged in self-cutting, self-burning, self-hitting/punching etc. on a recurrent basis.

I am conducting interviews as part of my graduate research to explore the reasons why individuals begin engaging in deliberate self-harm and to understand the stories of how it continued or persisted. All interviews will be confidential. In this study would involve two face-to-face audio-taped interviews in which I will invite you to "tell your story". You will then be able to read this story and talk about it further.

If you would like to talk about your experience, please contact Mandy at: myork@ualberta.ca

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension and Aboriginal Research Ethics Board (EEAB) of the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEAB REB at (780) 432-3751

1700. Employment Wanted

CAREGIVERS/NANNIES with 7 months training and/or one year experience are looking for live-in employment with elderly, disabled or families needing child care. 780-709-0005.

2003. Artists Wanted

Utopia hair gallery (down) is looking for artists to showcase their work on our walls. Photos prints, paintings, personal expression, concert Serial at 780-426-1021

1700. Employment Wanted

CAREGIVERS/NANNIES with 7 months training and/or one year experience are looking for live-in employment with elderly, disabled or families needing child care. 780-709-0005.

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Please contact On Campus at (780)492-5988 or oncampus@shaw.ca with your donations or for tickets, and please join us on Sun Feb 8, 2009 at the City Arts Centre, 10943 84ave from 8pm-9pm

Thank You!

2010. Musicians Available

Experienced steel guitar player and drummer looking to join old time country. If interested call 780-962-2245

Live band "Trillitions" booking for 2009. Quality 3 piece band classic rock, CCR and ZZ Top Great band/great price. Phone TK Enterprises. 780-966-7394

Voice & Piano Lessons Grant MacEachen performance graft offering private lessons in a relaxed and informal setting. All contemporary styles. Beginners welcome!

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2010. Musicians Wanted

3 piece rock band looking for 30+ male vocalists/rhythm guitar. Contact 477-3708.

A Bass player for original band. Straight ahead rock stuff, nothing too complex. Limited experience welcome, with an emphasis on holding down the groove. Call Joe at 780-908-9205

Band: Moments of Rage seeks singer and Bassist needed for original heavy project. Serious inquiries only. Contact Aaron at (780) 474-7078

Band: Secrets of the Disturbers seeks guitarist for part time rock cover project. We're into a tasteable blend of 80's, 90's and modern rock. Strong vocals and professional gear is essential. Downtown rehearsal space set up. Contact Kevin 780-909-9696, or Thane 780-756-4843.

Singer wanted for heavy groove band. Must have own equipment if you can play rhythm guitar it would be an asset but not necessary. Please call Paul or Steve @ 780-619-9533 or 932-6931.

Singer wanted for GNR tribute, email to: t_rex_music@yahoo.ca

780-265-4493

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Cody 780-975-2719

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all day

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Website: www.trinacrianc.org The practice times are: Every Sat. 10:00pm-10:00pm, Sundays @ 2:00pm-4:00pm. Unless any of the two days falls on a holi-

Vocalists/front man wanted for a groove rock project. Cover songs with potential for originals. Weekly jams. Shaw @ 466-3950

WIDE AWAKE sees bass player. Must have pro gear and transportation, willing to rehearse 4 days/week minimum. See [wideawakeband.com](http://www.wideawakeband.com) for details.

2100. * Auditions

FRINGE AUDITIONS! Women 18+ ONLY Email: karma.prods@gmail.com

HighWire Films (company behind 2008's "Losing Life") is holding auditions for our latest film (shooting in the winter of 2008)

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3100. Appliances/Furniture

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3220. Misc. Wanted

EXPERIENCED OWNER Ops/Drivers. Line Haul Drivers for BC/AB run. Requirements: valid Class 1, clean abstract, able to work under pressure. Resumes to: mj.nahal@bstmanagement.net or Fax: 604-270-9090.

VOLUNTEERS NEEDED - Research Study. Have you or a family member had your driver's licence cancelled or restricted due to a medical condition/illness? The University of Alberta is conducting a telephone survey of drivers and family members to learn more about the impact of licence suspensions or restrictions on individuals and family members. The phone interviews will take approximately one hour. Please call Toll Free 866-233-1133. Funded by the Non-profit Organization: The Ontario Neurotrauma Foundation.

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3240. Travel/Trade

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3400. Pets & Supplies

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4310. Grain/Feed/Hay

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5003. Real Estate Misc.

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5003. Real Estate Misc.

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7205. Psychics

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7245. Misc. Services

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5500. LOAN SERVICES

\$500. LOAN SERVICE, by phone, no credit refused, quick and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1660.

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7245. Misc. Services

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and Legal Separation. Agreements: Why pay more? Check out our low prices at www.canadianlegal.org. Voted #1 Paralegal - CCA Awards. 20+ years experience. Free consultation. 1-800-320-2477.

9005. Personal

ARE YOU LOSING a loved one to substance abuse? Our program has the highest success rate. Help is only one phone call away! 1-877-782-7409; www.narconon.ca.

7245. DATING SERVICE

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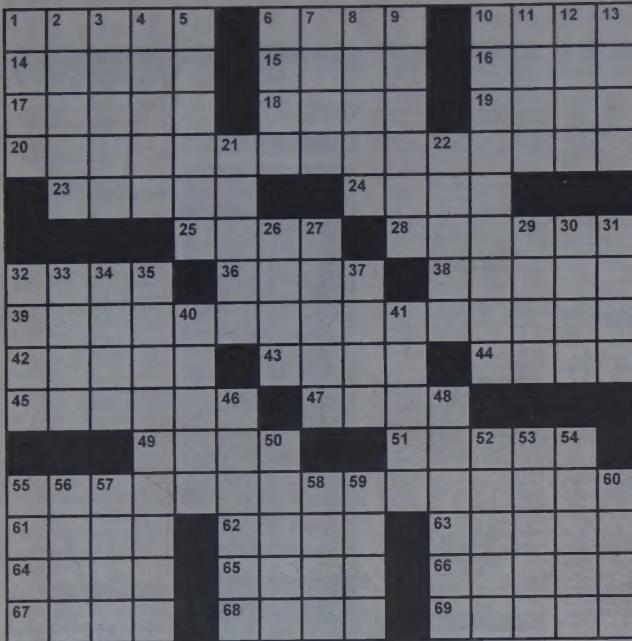
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SOLUTION TO LAST WEEK'S PUZZLE

CROSS

- 1 Boot camp reply
- 6 They may be itchy in sweaters
- 10 Matto
- 14 See 3-down
- 15 Sandwich for dessert
- 16 Wrinkle remover
- 17 Adjust a stopped clock
- 18 Grub
- 19 Cock on the roof
- 20 Line 1 of an outerwear message
- 23 Domingo
- 24 Nacho topper, slangily
- 25 Promiscuous
- 26 Middle of the road?
- 32 Amount to get sprung
- 36 Rioter's take
- 38 "sera" ("Good evening," in Sicily)
- 39 Line 2 of the message
- 42 Nothing
- 43 Band that hit YouTube with the treadmill-choreographed video
- 44 When repeated, a "Seinfeld" catchphrase
- 45 It shares space with the "I"
- 47 Cole slaw, e.g.
- 49 Actress Michelle of "Crouching Tiger, Hidden Dragon"
- 51 Inedible orange
- 55 Line 3 of the message
- 61 "Tom Sawyer" band
- 62 Water-borne virus, briefly
- 63 Chess game record
- 64 He sang about Alice
- 65 Roundish
- 66 Smart guy?
- 67 du jour (restaurant's daily dish)
- 68 Move like Slimer
- 69 Swallow pads

VERSE FOR WEAR

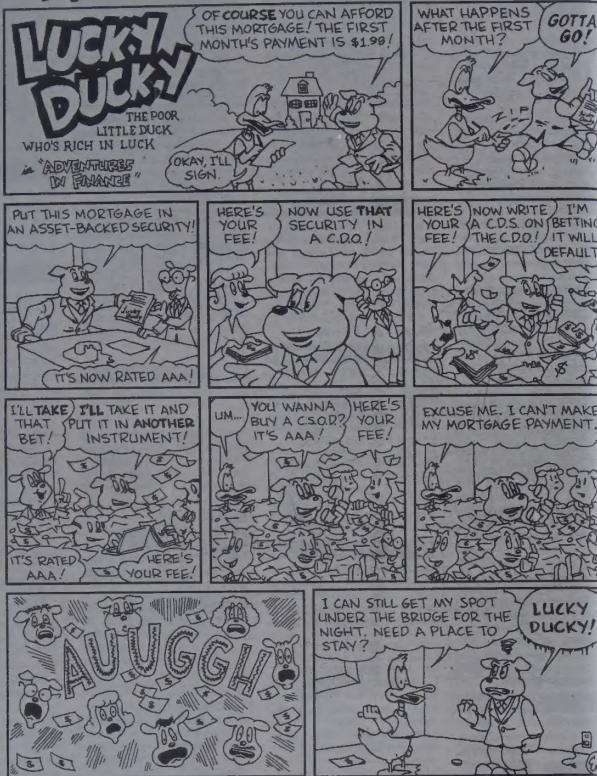
HEY, AT LEAST IT FITS

JONESIN' CROSSWORD BY MATT JONES
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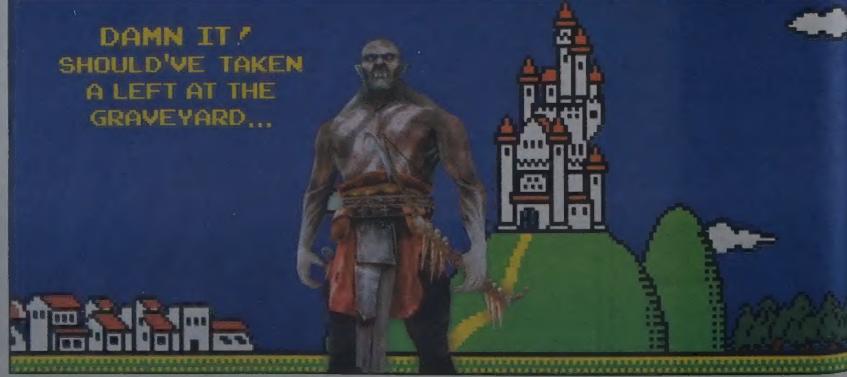
DOWN

- 1 Cliff Clavin's pal
- 2 Follows the law
- 3 With 14-across, a First Kid
- 4 "seriously?"
- 5 Flightless bird
- 6 Hot dog filler substitute
- 7 Get one's ducks in __
- 8 Physicist Ohm
- 9 Its intake may be lowered in some diets
- 10 Voting, for some
- 11 Neighbor of Pakistan
- 12 Head shop purchase
- 13 Big wad in exchange for a C-note
- 21 Australian animal that sleeps about 2/3 of the day
- 22 Billy Blanks's workout system
- 26 All alone
- 27 They get broken when scrambled
- 29 Caucus state
- 30 Run __ (use the personals, say)
- 31 Org. that sets launch dates
- 32 Old TV clown
- 33 Parallel (to)
- 34 Suffix with flex
- 35 Direct hit without aiming
- 37 Company that makes Bed Head hair products
- 40 Chicago public transportation, familiarly
- 41 Waiting for __
- 46 Chocolate drink brand
- 48 Susie of "Curb Your Enthusiasm"
- 50 Egg, in Ecuador
- 52 Poke __ in (undermine, as an argument)
- 53 Donates
- 54 Straight up
- 55 Draining section
- 56 "Yawn in technicolor", so to speak
- 57 Actress Fisher of "Wedding Crashers"

58 Geeky, hyper type
 59 Where Bill met Hillary
 60 Chiding sounds

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Jana O'Connor and Harvey Anderson guard the Baba Yaga trail at Snow Valley, where visitors learn about the legend of Baba Yaga, a witch from the Russian steppes.

PHOTO BY IAN JACKSON

ASTROLOGY • FEB. 5-11 • BY THE KID

CRUISIN' THE COSMOS

AQUARIUS (Jan. 20–Feb. 18)

Looks like somebody's got a classic case of consumer choice syndrome. That's when there's so many options to choose from, all of them seeming the same; that you don't really make a decision, you just pick a well-known brand name. Well, there are repercussions to everything that you do, and the right choice now'll bring a bounty of benefits to you!

PISCES (Feb. 19–March 20)

You're currently a pretty popular person, ain'tcha Pisces? That's no problem for you, though. Everybody loves you. If you're the type of person who goes along to get along. This week, it's time for a different song—and you're singin' a solo, so don't take "no" for an answer, but feel free to give it as one. You'll have a lot more fun!

ARIES (March 21–April 19)

What with the moon applyin' a little not-so-gentle pressure on you this weekend, you'll be stir crazier than a caged squirrel on a peanut-factory floor. However, things ain't much better on the other side of your door. There's a whole lotta rodent trap out there, and if you do decide to risk it, you better take extra care!

TAURUS (April 20–May 20)

Good ol' staid, steady, standin'-firm-with-stubbornness-to-burn Taurus. Can anything tempt you to deviate from your decision to dwell in this pasture? You better hope so. How else are you gonna learn that although the grass may not be any greener on the other side, that don't mean it's not gonna be tastier!

GEMINI (May 21–June 20)

Don't be undone by indecision this week. While the two twins inside of your brain are busy arguin', someone'll take the opportunity to divide, conquer and do you in. Tell Tweedledee and Tweedledum that they don't have to agree, they just gotta decide. Otherwise, all three of you'll be taken for a ride!

CANCER (June 21–July 22)

Never underestimate the cosmic clout of confidence, kiddo. Sometimes, all the skills, looks or hookups in the world won't help you unless your attitude is ol' fashioned "can do!" It all boils down to one question: are you ready to kick ass, no matter the cost? If not, you might as well pass 'cause you've already lost.

LEO (July 23–Aug. 22)

You've been on your best behaviour over the past little while, lettin' Karma take its natural course without sayin' a word. However, there are some times when you need to stand up and be heard, and the full moon in your sign this weekend is one. It's time to tell the universe "I'll do what I please," and have some fun!

LIBRA (Aug. 23–Sept. 22)

Three particular people will play a big part in your life over the next week or so. A couple of 'em are like peas in a pod, while the other stands out 'cause they're odd. That's where your intuition oughta be soundin' the alarm. Like Meatloaf said, two outta three ain't bad, but it's the third one who means you harm!

SCORPIO (Oct. 23–Nov. 21)

If there's an anti-hero of the Zodiac, it's you. Even though the other signs try to smear you by sayin' you're intense, self-serving or too secretive, they still find you irresistibly attractive. Such is the awesome magnetic might of the Scorpio. Use it next week to get the results that you seek, 'cause they'll try to fight, but they just can't say "no!"

SAGITTARIUS (Nov. 22–Dec. 21)

You may be the most far-sighted of the signs, but it's pretty hard for anyone to see when the air is so thick and foggy. Heck, you can hardly see your hand in front of your face! These ain't exactly travellin' conditions, so until it lifts, you better stay in one place. Wait till you can see the path clearly, 'cause a misstep now's gonna cost you dearly!

CAPRICORN (Dec. 22–Jan. 19)

The good thing about bein' a goat is your ability to climb to the top of practically anything. One of the downside to bein' such a sure-footed beast is that hardly anything phases you in the least. Well, you is about to get a wake-up call. This ain't a drill, so give it your all, or don't be surprised when you slip and fall!

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cruisintheocosmos@hotmail.com.

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